

The Alexander Young Collection—IV. Modern Dutch Pictures

THE COLLECTION OF MR. ALEXANDER YOUNG. — IV. THE MODERN DUTCH PICTURES.

IN turning from the works of the Barbizon School to those of the modern Dutch painters we enter upon another phase of the evolution in landscape art which can easily be traced back through the men of Fontainebleau, through Constable and the Norwich School, to the great painters produced by Holland during the seventeenth century. The revival of the Dutch School during the latter half of the last century came about without any of the stirring elements which accompanied the Romantic movement in France, although it was to a great extent the outcome of that movement. What Constable had been to the French artists they themselves were to the Hollanders: they awakened in them a love of Nature and a desire for simplicity and truthfulness of expression. Fired with this spirit, the Dutch painters have striven to render the beauties of their own country with that enthusiasm which inspired their famous ancestors. Further, they have not only upheld and carried on the great art traditions of their country, but they have created a school of modern painting,

national in character and sentiment, which presents some of the loftiest ideals of artistic expression.

That these men have almost invariably sought for beauty in their native land accounts in some measure for their limited range of subjects, but in no way detracts from the greatness of their art. In the peculiar beauties of Holland they have found sufficient and adequate means of expressing themselves with that dignified simplicity and tenderness which is the most striking feature of their work.

As far as modern landscape painting in Holland is concerned, the two men who above all have caught most successfully the spirit of Dutch scenery are Anton Mauve and James Maris, both of whom are splendidly represented in Mr. Alexander Young's collection by a remarkable series of pictures displaying all their best qualities. Both Mauve and Maris excel in the rendering of atmospheric effects, and the work of each is touched with poetry, serious in tone and sentiment. But while Mauve found his inspirations in the misty dunes and quiet pastures, among the cattle and the workers in the fields, Maris, who was more vigorous in his methods, and who was a master in the painting of cloud effects, centred his interest in the canals, with their quays and bridges, and in the picturesque old towns of his country.



"THE WET ROAD"

BY ANTON MAUVE

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"CARTING SAND"

BY ANTON MAUVE

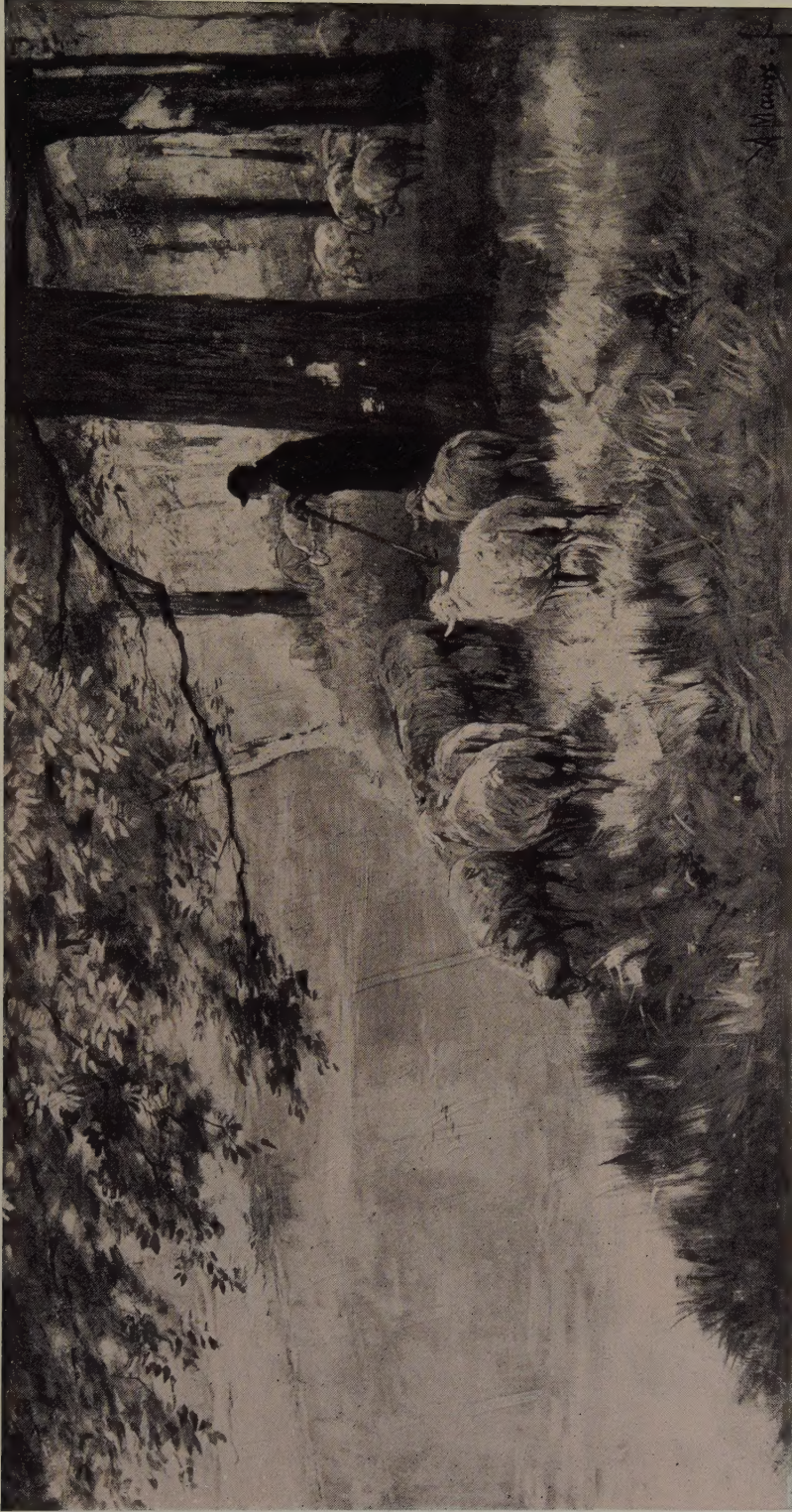
The collection contains no more beautiful example of Mauve's art than the small water-colour, *Milking Time*. In colour, drawing, and general tonality it is superb, and the facsimile reproduction which we have been permitted to give here presents an excellent impression of the original. Similar in subject and feeling is *In the Shade of the Trees* (p. 291), in which the brushwork is particularly fine. Of the sheep pictures by Mauve, *The Old Shepherd* (opposite) is perhaps the most beautiful,

the grey-green tones being especially agreeable, while the light coming from the left is well considered. A darker picture, charming in its warmth of colour, is the *Shepherd and Flock* (below). The patch of sky visible at one point through the dark trees is an effective note in the composition, while in the drawing of the flock, with its suggestion of slow movement, we recognise the great painter of sheep. Very beautifully rendered, in *The Wet Road* (p. 287), is the soft yet luminous sky, against which the dark line of the hedge, and the figures of the man and horses, stand out with telling clearness. It is a work full of poetry and quiet sentiment, and as an example of superb atmospheric painting it ranks with *The Sand Cart* (p. 291), another fine work, beautiful in its soft gradation of tones and general harmony. Painted in a grey key, but none the less attractive in its simple and unobtrusive conception, is *Homewards* (p. 292), a picture in which the dignity of labour is admirably expressed. *Carting Sand* (p. 288) is, perhaps,



"SHEPHERD AND FLOCK"

BY ANTON MAUVE



"THE OLD SHEPHERD." BY ANTON MAUVE.
(By Permission of Messrs. Theo. Wallis & Son.)



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more characteristic of Mauve, and is very suggestive of Holland, with its moist and sombre atmosphere. It is a small picture, fine in quality and displaying the soundness of Mauve's technique.

The largest and most important Maris in the collection is *The Bridge*, a work treated in the artist's broadest and most vigorous style. The composition and decorative qualities which are seen here are only surpassed by the masterly brushwork and the truthfulness of the atmospheric effect. *The*

Towing Path (p. 294) is a picture unusually brilliant in colour and particularly notable for the diffusion of the warm light. It has been affirmed in a previous article that Maris was



"THE SAND CART"

BY ANTON MAUVE

more influenced by Daubigny than by any other member of the Barbizon group. In support of this, it is interesting to note that Mr. Young's collection contains two pictures—*The Ferry*, by Daubigny,



"IN THE SHADE OF THE TREES"

BY ANTON MAUVE

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"HOMEWARDS"

BY ANTON MAUVE

and *Showery Weather*, by Maris (p. 294)—which are not only similar in composition, but are interpreted in the same poetic and imposing manner. The clever suggestion of distance, too, is equally noticeable in both works. *Showery Weather* is, however, lower in tone, and the painting of the grey sky is a characteristic feature of Maris. This picture is particularly interesting as an example of a work where the two influences which inspired the modern Dutch school are clearly to be seen, for besides recalling Daubigny, it is distinctly reminiscent of the works of some of the early Dutch landscape painters. A magnificent piece of sky painting is again seen in *Barges* (p. 293), a canvas treated with characteristic freedom and breadth, yet possessing all the repose of a Dutch scene. The heavy lumbering barges in the surf are peculiarly suggestive of the coast of Holland. Another sea-piece, called *Early*

Morning (below), is evidently an earlier work, and in its heavy, hazy atmosphere and general colouring somewhat approaches Mauve.

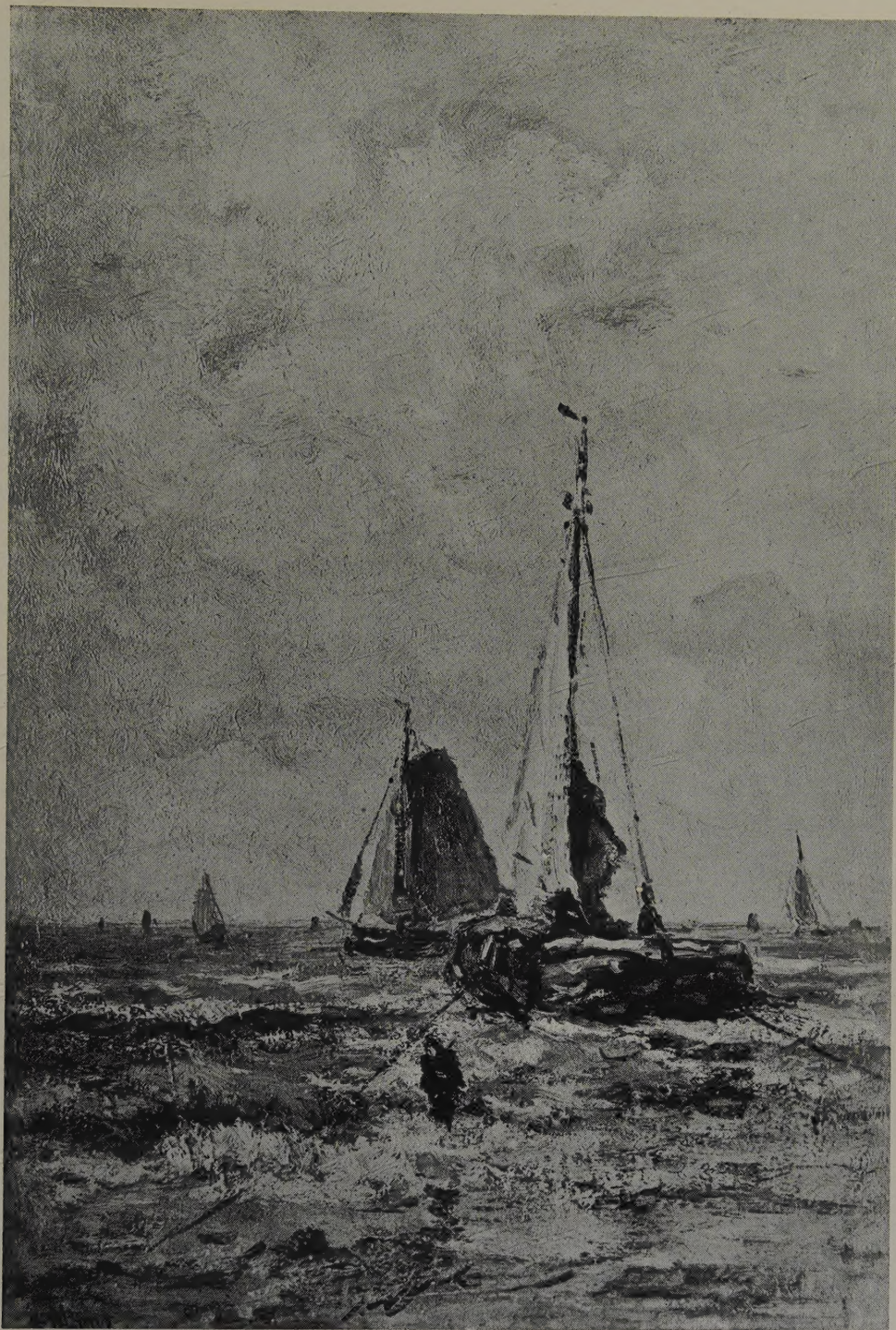
The collection contains no example of the subtle art of Matthew Maris, but the youngest of the three famous brothers, William, is represented by several of his most successful pictures, which, if they do not stamp him as a painter of the same calibre as his eldest brother, reveal an artist of unquestionable talent and distinction. His art is less national in sentiment and feeling than that of James Maris or Mauve; it is touched with a certain brightness which is seldom

seen in the works of the two older men. The more sombre effects which are usually associated with the Dutch landscape do not appeal to him so much as the warm sunshine filtering through the summer haze, and as a painter of cattle he has



"EARLY MORNING"

BY JAMES MARIS



"BARGES." BY
JAMES MARIS



"THE TOWING PATH"

BY JAMES MARIS

few equals at the present time. Perhaps the most remarkable work by William Maris in the collection is the *Ducks* (p. 300), a large picture very broadly and loosely painted, and particularly fine in depth and quality of colour. It is not so characteristic of his work as some of his other canvases to be seen here, but it is, as far as the masterly treatment and dignified conception are concerned, the most important and certainly the most interesting. *On the Marsh* (p. 299) is the finest example of the more familiar side of his art—beautiful in its atmospheric qualities, in its luminosity and quiet sentiment. *Heifers in a Stable* (p. 301) shows clever draughtsmanship and truthfulness of observation.

The leader of the modern Dutch school is Josef Israëls; not that he has necessarily achieved the most distinction, but that it was to him more than to any other artist that the revival of art in Holland was due, and, after half a century of steady and indefatigable work, he is painting to-day at the great age of eighty-three with all the enthusiasm of youth. In spite of the fact that his art is often tinged with melancholy and pathos, and that his range of subjects is limited, his popularity is world-wide. He is the great poet painter

of the humble life of his country, its sufferings, and its resignation; and while he has undoubtedly come under the spell of that magician of the brush, Rembrandt, he is an artist of rare originality both in technique and expression.

Amongst the many important examples of his work in the collection, none are of more interest than *The Shipwrecked Mariner*. This imposing picture, exhibited at the Great Exhibition in London in 1862, was the first work to win fame for him abroad, and was then purchased by the late Mr. Arthur J. Lewis. It is a wonderfully dramatic and moving canvas, in which is seen a group of



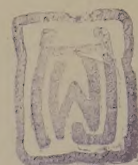
"SHOWERY WEATHER"

BY JAMES MARIS



"THE KNITTER." BY ARTZ.

(By Permission of Messrs. Thos. Wallis & Son.)





"THE WORKER"

BY JOSEF ISRAËLS



"A RAY OF SUNSHINE"

BY JOSEF ISRAËLS



"CROSSING THE DUNES"
BY JOSEF ISRAËLS

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"ON THE MARSH"

BY WILLIAM MARIS

fisher-folk solemnly making their way from the beach. In the centre two of them bear the body of a drowned man, while at the head of this melancholy procession is a woman leading by the hand two small children. The wreck is seen in the distance, a maimed and helpless hulk rocking on the now peaceful waters. The artist has treated the subject with dignity and restraint, without striving after theatrical effect. The figures are full of expression, and each takes its place in the picture with due regard to composition and balance. This large canvas (it is about 8 ft. by 4 ft.) is without doubt one of the noblest works Israëls has produced, and it is to be hoped that it may find its resting-place in some public gallery, and not be again lost to the public in the comparative seclusion of a private collection.

That beautiful rendering of young motherhood, *The Cottage Madonna*, one of the most pleasing and popular of Israëls' works, was the first interior of importance he executed, and possesses, therefore, special interest apart from its high artistic qualities. A young woman, seated in a typical Dutch room, is feeding a baby lying across her knee. The pose of the

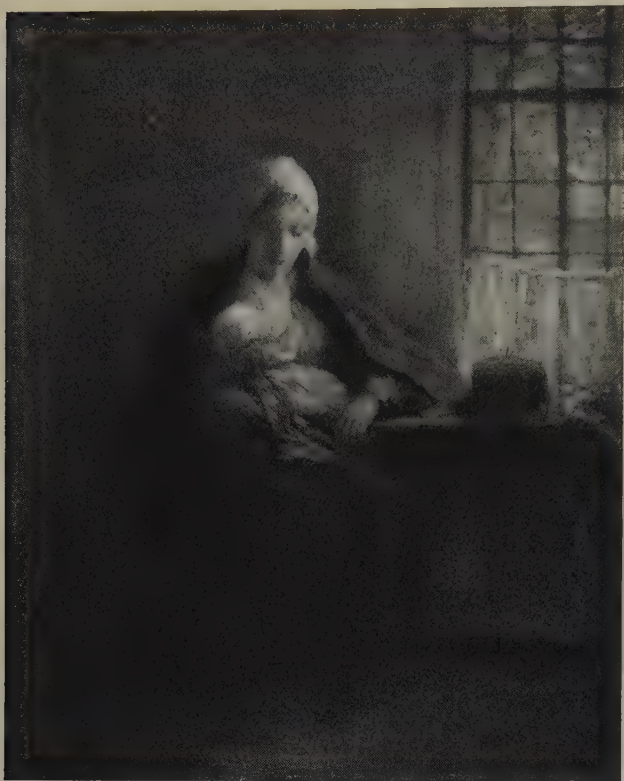
modern madonna is natural; her expression that of simple womanly beauty. The colour-scheme of rich browns and yellows, and the skilful arrangement of light and shade, suggest Rembrandt. The finest example of Israëls' later work in the collection is the *Ray of Sunshine* (p. 297), painted in 1875, so delightful in the quality of the colour and depth of tone in the luminous shadows. Somewhat looser in drawing but equally attractive in its beautiful tonality is *The Worker* (p. 297), while the



"THE FISHWIFE"

BY JOSEF ISRAËLS

The Alexander Young Collection—IV. Modern Dutch Pictures



"MOTHER AND CHILD"

BY JOSEF ISRAËLS

Mother and Child (above) is similar in character to the well-known *Expectations*, once in Mr. Young's collection, but now in the Metropolitan Museum, New York. These pictures, expressing as they do the poetry of humble life, are typical examples of the class of work by which Israëls is best known, and they serve to illustrate the great and fundamental secret of his art, the harmonising of subject and environment. *The Fishwife* (p. 299) illustrates another phase of his art, one which has developed during recent years. The delicate pearly quality of this picture is most agreeable. *Crossing the Dunes* (p. 298) is an interesting but somewhat unusual composition.

The most successful of the followers of Israëls is Albert Neuhuys, whose work, however, lacks some

of the distinction of that of the master. Nevertheless, his *Seamstress* (p. 306) in the collection is a good achievement, though *The Knitter* (p. 295), by Artz, another disciple of Israëls, is more pleasing in colour. This latter picture is very characteristic of the artist at his best, whose works are of a less emotional character than those of Israëls.

A small church interior by Bosboom (p. 305) well displays his remarkable skill in the treatment of the play of sunlight on the massive walls and pillars, while the suggestion of height and space is characteristic of his finest work. A sea-piece by Mesdag, called *Sunset at Scheveningen* (p. 302), is somewhat dramatic in feeling, showing strong and vigorous handling, while the rendering of the light in the sky and the awe-inspiring effect of the whole are also noteworthy features of this work.

Amongst the other examples of this school we must not omit to mention *The Watermill* (p. 303) and *On the Coast* (p. 303) by J. H. Weissenbruch (the latter an admirable water-colour), a study of a dead bird (p. 305) by

William Weissenbruch, and two excellent chalk studies, *The Windmills* and *Sunset* (p. 304), by Theophile de Bock.

E. G. HALTON.

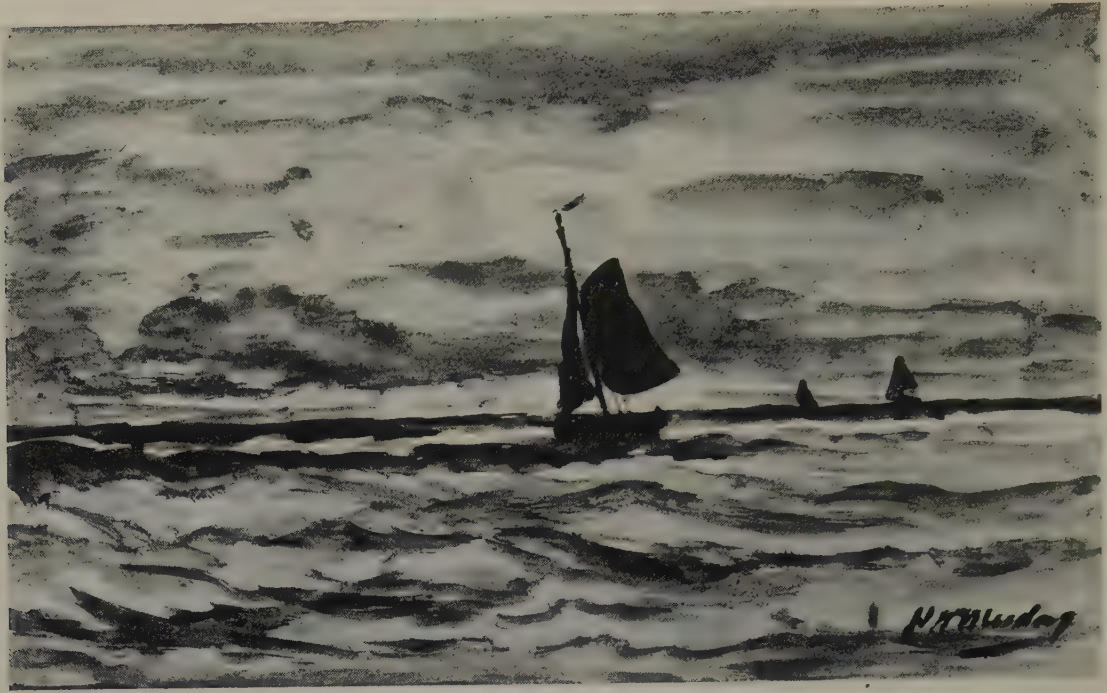


"DUCKS"

BY WILLIAM MARIS



"HEIFERS IN A STABLE"
BY WILLIAM MARIS



"OFF SCHEVENINGEN: EVENING"

BY H. W. MESDAG



"SUNSET AT SCHEVENINGEN"

BY H. W. MESDAG

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"ON THE COAST"

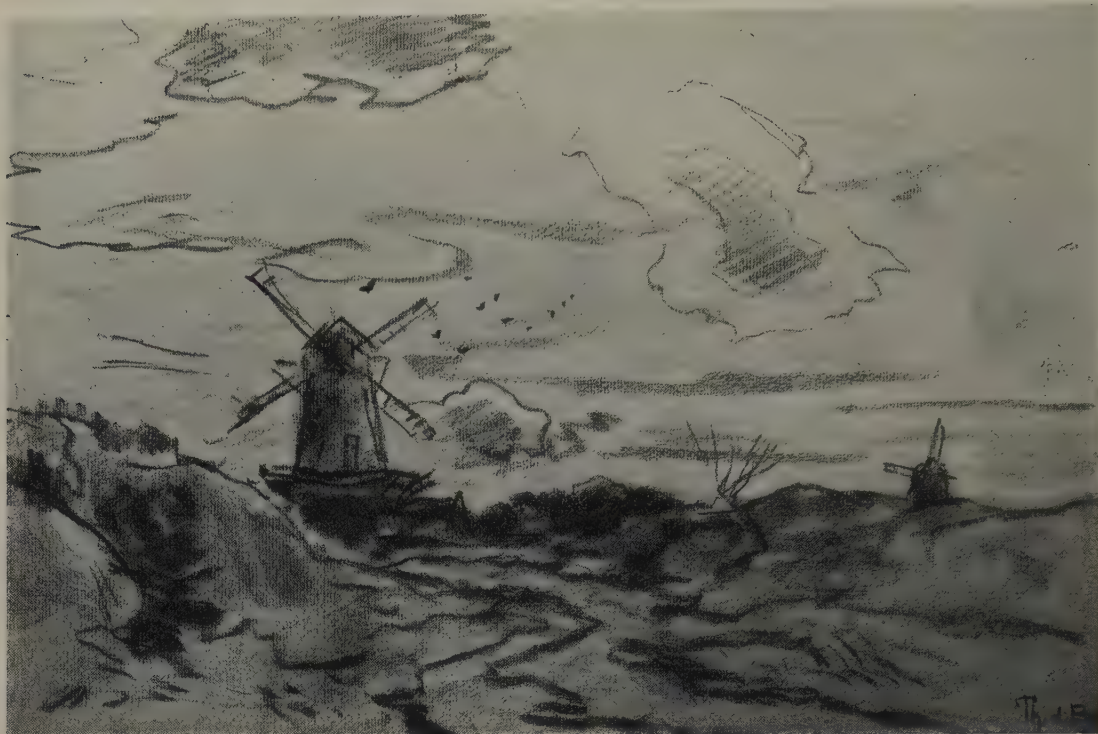
BY J. H. WEISSENBRUCH



"THE WATERMILL"

BY J. H. WEISSENBRUCH

The Alexander Young Collection—IV. Modern Dutch Pictures



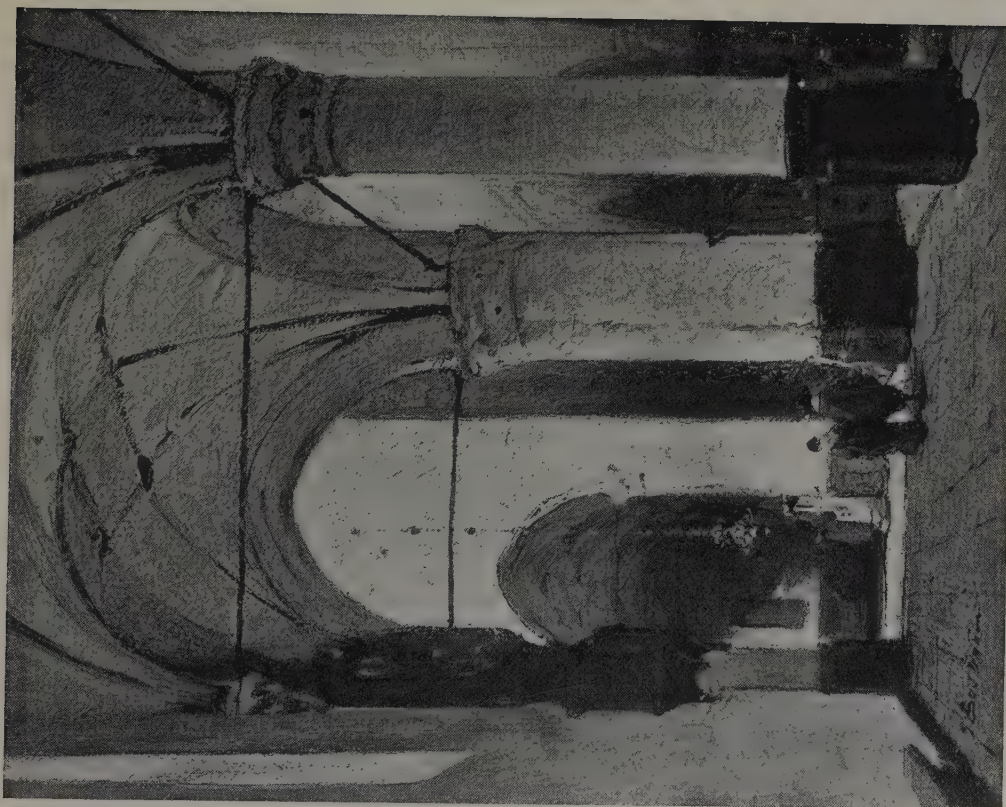
"THE WINDMILLS"

BY TH. DE BOCK



"SUNSET"

BY TH. DE BOCK



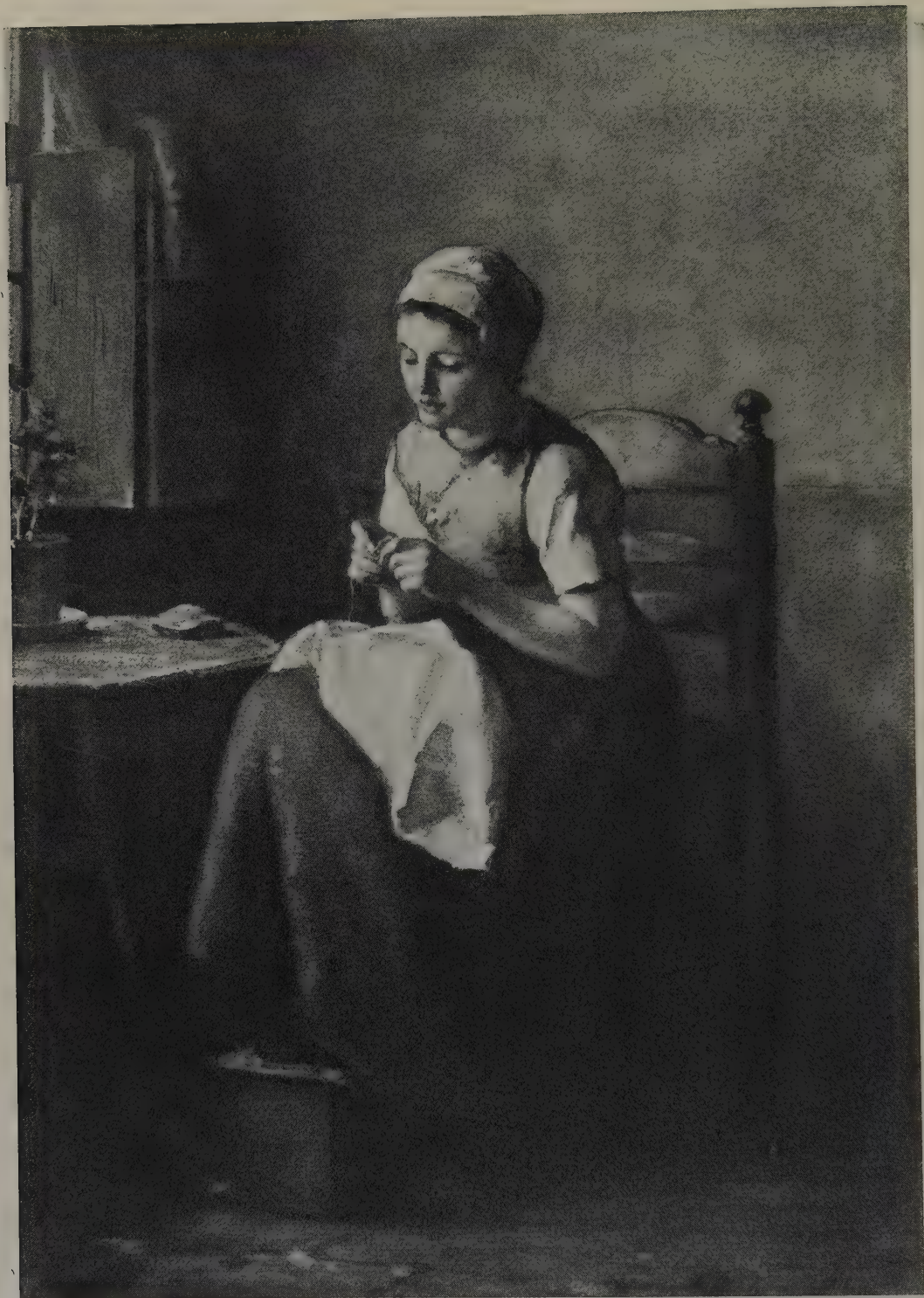
"CHURCH INTERIOR."

BY J. BOSBOOM



"DEAD BIRD."

BY WILLIAM WEISSENBRUCH



"THE SEAMSTRESS"
BY A. NEUHUYS

THE KING'S SANATORIUM AT MIDHURST AND ITS CHAPEL.

IN the heart of Sussex, at a height of nearly 500 feet above the sea, well sheltered from the north and east, and commanding sweeping views of the South Downs, stands the Sanatorium built at the express desire of, and recently opened by, King Edward VII. His Majesty's wish to alleviate, with the best aid that modern thought and science could afford, the suffering caused by consumption—that Plague of our days—was made fruitful, in the first place, by the large generosity of an anonymous benefactor, and, in the second, by the appointment of a strong and extremely able advisory committee. With the object of eliciting the best views and suggestions from the standpoint of the medical man, the committee advised His Majesty to institute a competition for the best essays on the construction and working of a sanatorium with 100 beds. These were accompanied by plans which, as a rule, were the result of a quasi-partnership between a medical man and an architect. Eventually the first prize of £500 was awarded to an essay which was accompanied by

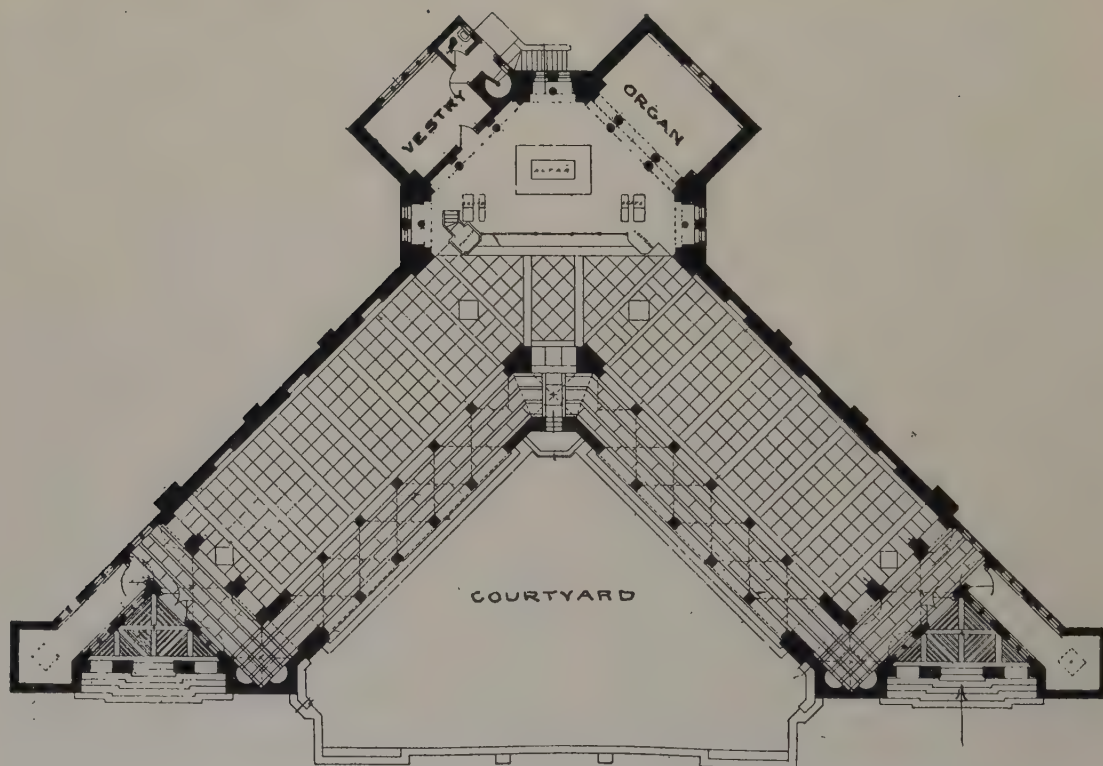
plans prepared by Mr. H. Percy Adams, F.R.I.B.A., and the work was placed in his hands.

The building is of great size, the principal block having a frontage of no less than 680 feet, and in addition to this are separate buildings, such as cottages, laundry, and chapel. The main building contains the administrative portion and the accommodation for patients, who are divided into two categories, of which one pays a somewhat higher fee than the other. Without a plan, which it would be impossible to give on any such scale as would set forth and do justice to its arrangements, it is hopeless to attempt to make these plain. It must suffice to say that the administration block and its arrangements have been thought out with great detail, and that it contains the usual waiting room, consulting room, room for X-ray work and photography, operating room, and a common room, which possesses a full-size billiard table, for the medical staff. Besides this, the large dining-hall is placed in this portion of the building, with serving room and kitchen premises, the latter including an ice-making room. The walls of the whole of the kitchen department are faced with white glazed tiles, and the floors are also of tiles,



THE KING'S SANATORIUM, MIDHURST: MAIN ENTRANCE

H. PERCY ADAMS, ARCHITECT



CHAPEL OF THE KING'S
SANATORIUM, MIDHURST
H. P. ADAMS, ARCHITECT

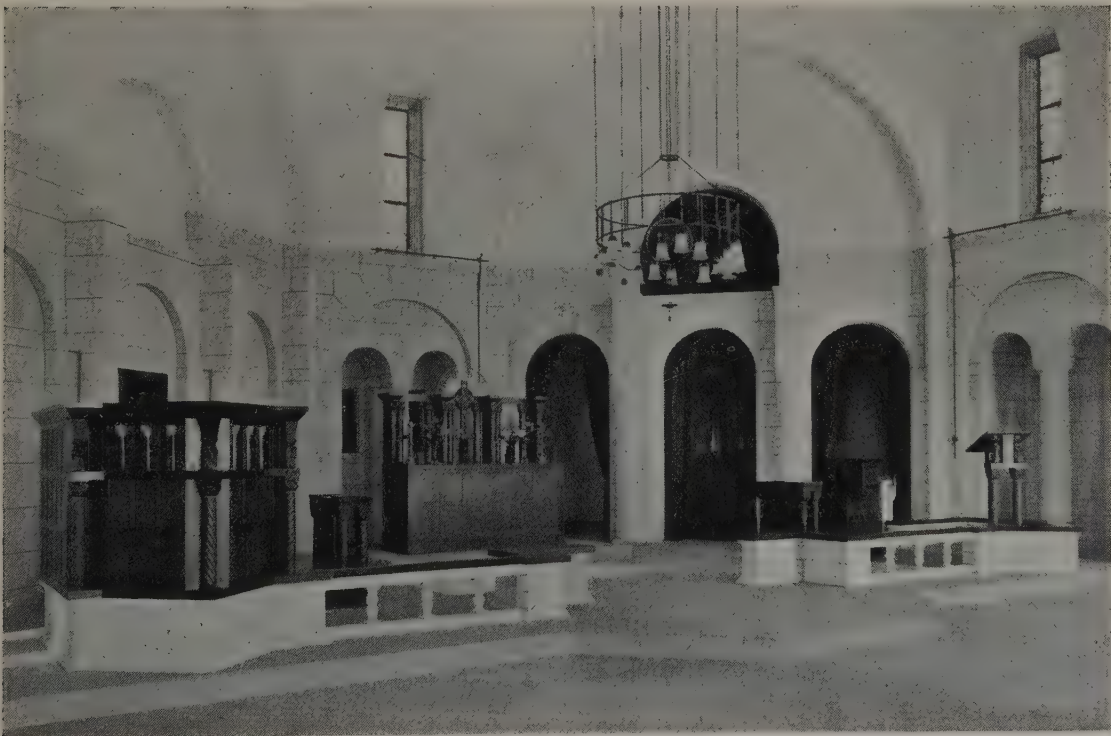
The King's Sanatorium and its Chapel

with rounded tiles next the floor. The patients' department consists of three distinct blocks, so arranged that each class of patient of both sexes can reach either the grounds or the common portions of the building without passing the rooms of any other class. The bedrooms on the ground floor, which are, alternatively, either 16 or 14 ft. by 11½ ft., give on to a wide balcony facing the south. Those on the first floor have a balcony 9 feet wide, which is so arranged as to be capable of being screened off from the patients occupying adjoining rooms.

Throughout the building two main points seem to have been very carefully studied; firstly, the treatment of the interior so as to offer the minimum amount of projection upon which dust and its consequent germs could rest, and, secondly, to offer the maximum amount of opportunity for admitting that pure fresh air which is acknowledged to-day to be more potent in fighting consumption than a whole pharmacopœia of drugs.

The same simplicity and reticence which characterise Mr. Percy Adams' treatment of the interior obtain also in his design for the exterior. The illustrations on pages 307 and 310 show how little demand he makes upon cornices, carved enrichments, or what certain architects call features, for any of his effect. The latter is gained partly

by a disposition of masses carefully balanced and well considered, and partly by the colour and quality of the materials employed. By quality, in this instance, is not meant the particular grade of excellence of any of these materials, but the word is rather used in the painter's sense, as connoting the æsthetic value of their texture and surface, and the artistic gain resulting from their juxtaposition and consequent contrast or harmony. Thus, the Bracknell red and the Luton grey bricks are arranged to play with and help one another, and are either coursed alternately or are laid in bands which are sometimes single and sometimes several bricks in depth. The grey pointing also tones the whole pleasantly, and tends to avoid the usual too brilliant effect of new work. Stone is sparingly introduced, as in the principal entrance (p. 307), and, when it does occur, it is treated flatly and with little carving or moulding. In those rooms, such as the large recreation-room and the dining-hall, where panelling and chimney-pieces occur, these have all been kept as free as possible from projecting mouldings, the place of which, for the purposes of enrichment, has been taken by the use of inlay, generally of hollywood or ebony. Some of the furniture—but, unfortunately, only some—has been specially designed,



INTERIOR OF THE KING'S SANATORIUM CHAPEL, MIDHURST

H. PERCY ADAMS, ARCHITECT

The King's Sanatorium and its Chapel



THE KING'S SANATORIUM, MIDHURST

H. PERCY ADAMS, ARCHITECT

that in the bedrooms having rounded corners and the wardrobe a rounded top, with a view to avoiding the gathering or deposit of dust.

One of the most interesting features in connection with an exceedingly interesting building is the open-air chapel. The problem before the architect was to provide a place for Divine Service which should accommodate a large number of worshippers of both sexes, which should be open to the sun and air, which should yet protect those using it from being unduly exposed to these, and which, finally, should have a reverent and dignified effect. This is exactly one of those problems which the wise designer recognises as so essentially a modern one that it cannot be, and, indeed, should not be, solved by dependence upon tradition and bygone habits of thought. Mr. Percy Adams has approached it with a courage, an inventiveness, and a skill that

have produced a very successful and charming building. The V-shaped plan (p. 308), that was the outcome of the discussion between himself and his committee, gives opportunity for the arranging of the two naves so as each to command a largely southern aspect, and yet to allow for the separation of the male from the female patients. These southern sides of the naves are, as shown by the plan and the view on p. 308, completely open and are arranged as a cloister or loggia. The naves meet against a low octagon tower, the internal width of which is about 37 ft. The northern half

of this, i.e., the apex of the whole building, contains the altar, pulpit and clergy seats (p. 309). The walls are of Bath and the floors of York stone. A very original and bold heating arrangement is introduced, not only in this chapel, but in the dining-

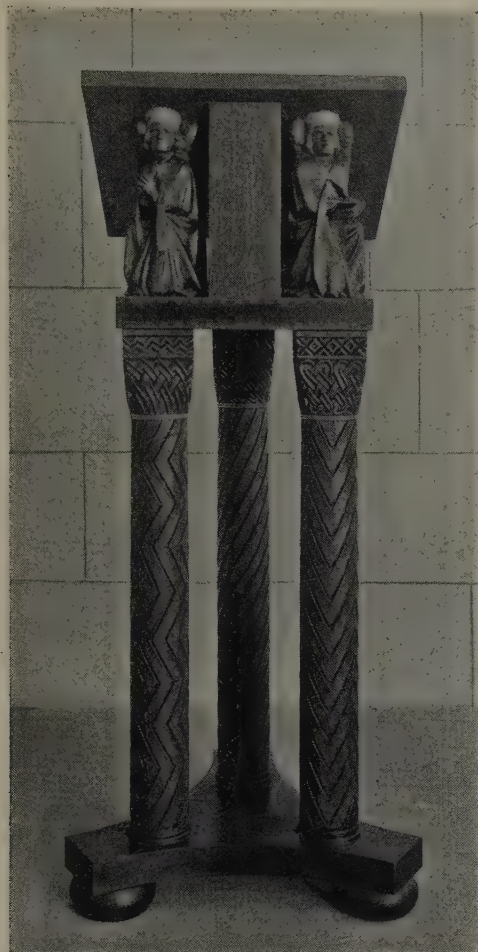


ALTAR IN KING'S SANATORIUM CHAPEL, MIDHURST

DESIGNED BY H. PERCY ADAMS

EXECUTED BY THE GUILD OF HANDICRAFT

The King's Sanatorium and its Chapel



LECTERN IN KING'S SANATORIUM CHAPEL
DESIGNED BY H. PERCY ADAMS
EXECUTED BY THE GUILD OF HANDICRAFT

obtain a successful effect. Omitting mouldings almost entirely—for reasons alluded to above—he has relied for effect in design upon the introduction of inlay, using this only where and when it is wanted for emphasis. The altar (p. 310) is all teak, while the arrises of the slab and the broad stiles of the front are Coromandel ebony, which is also employed for the rest of the inlay. The necking of the columns is gilt, and the five rosettes on the cross and the sun at the back are also gilded. The pulpit (below), again, is all teak. The inlay above the little figures, the band beneath them, the little inlay round the panels, and the small columns in the open panels are of ebony. The caps of these small columns are gilt. The same *motif* of teak emphasised with ebony inlay is adopted in the lectern. It will be noted in this, again, how very shallow and flat is the carving to the columns supporting the figures of *Prayer* and *Study*.

We hope on a future occasion to publish Mr. Adams' organ-case, which he is at the present time designing, and under the difficult condition that it is to be capable of being entirely closed when not in use, in order to protect it from the action of the weather.

In conclusion, we are glad of the opportunity of putting before our readers illustrations of Mr. Adams' fresh and spontaneous design, which goes far to prove that England, who first pointed the way to the exercise of the newer thought in decoration and architecture, still has designers who can produce work pregnant with the modern spirit and yet imbued with true artistic perception and knowledge.

hall of the main building. The old Roman system known as the hypocaust is, with modern improvements, here revived; and beneath these stone floors there is a system of channels in which are fixed steam-heated pipes. The floor surface, being thus equably heated, diffuses a general warmth throughout the building.

The fittings of this pleasantly unconventional building we illustrate fully, and it will here again be seen how Mr. Adams has taken advantage of rather difficult conditions to



PULPIT IN KING'S SANATORIUM CHAPEL, MIDDHURST
DESIGNED BY H. P. ADAMS, EXECUTED BY THE GUILD OF HANDICRAFT

Mr. Joseph Pennell's Recent Etchings

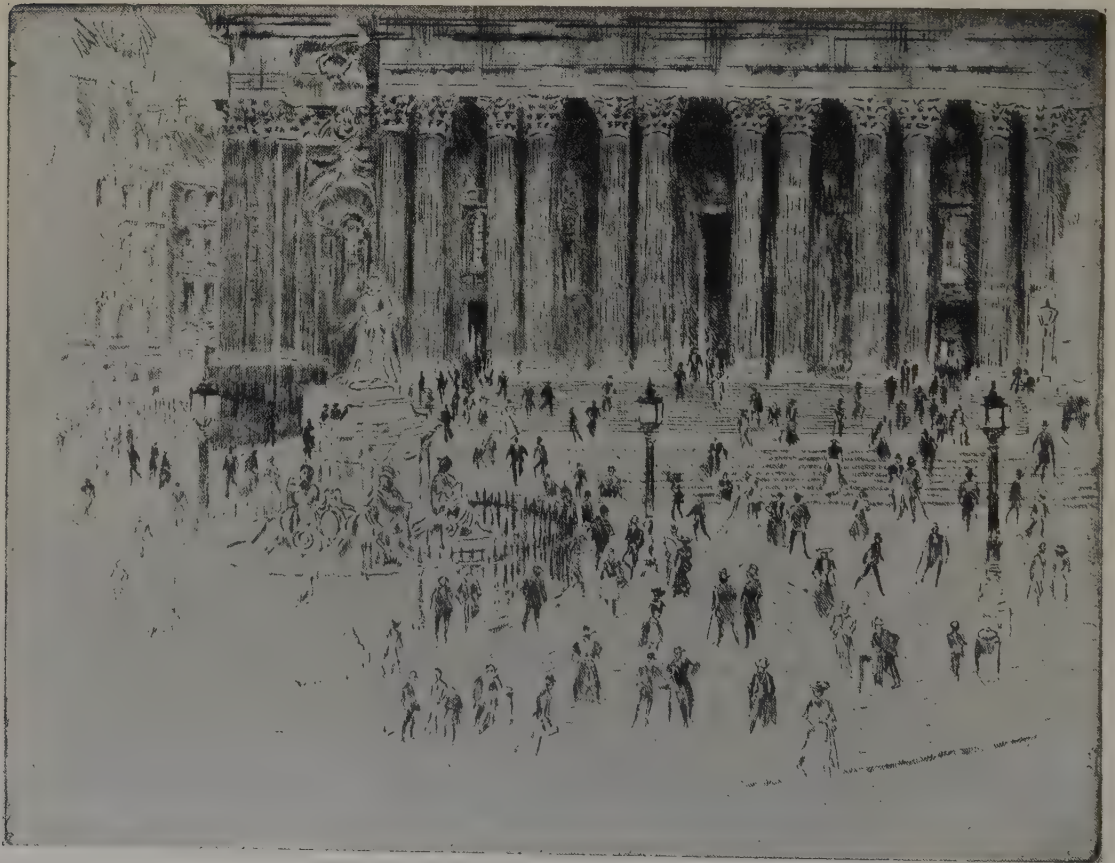
ON SOME OF MR. JOSEPH PENNELL'S RECENT ETCHINGS. BY PROF. DR. HANS W. SINGER.

OUR time is usually spent in telling the public at large how to appreciate certain works of art or certain artists, who heretofore have not gained the degree of popular esteem they deserve. It is a great pleasure, by way of variety, to write about somebody whom the public does appreciate, and it is a still greater pleasure to be able to show them that they do not even then appreciate him enough.

Everybody knows Mr. Pennell's work as a topographical draughtsman; at least, everybody who gets to see our great monthly magazines and who takes some sort of an interest in modern illustrated books. His etchings are perhaps a shade less known, though the Toledo set and the set of "sky scrapers" of New York have received considerable attention, whereas the most recent, the London set, may be pronounced a

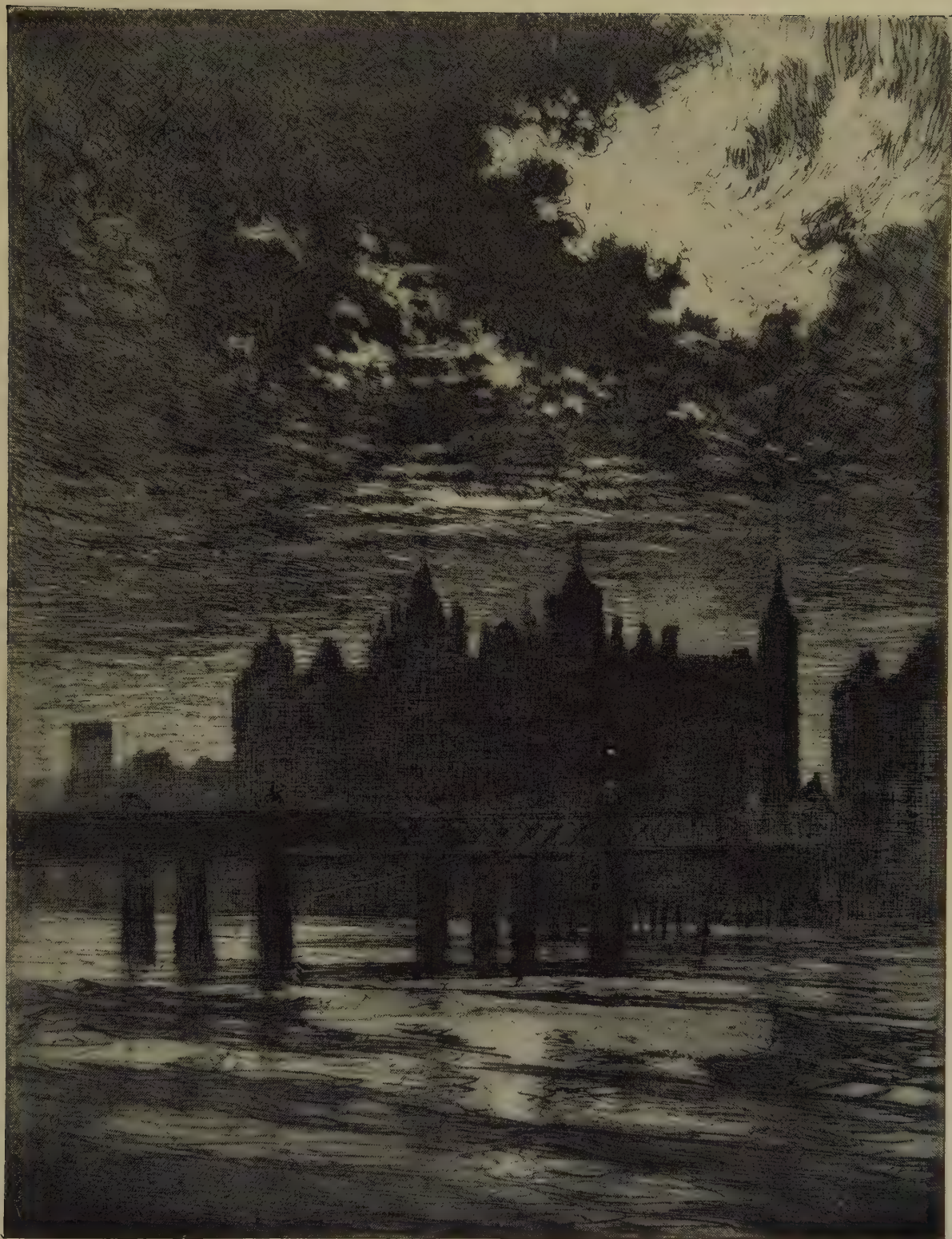
distinct success even from the dealer's point of view.

"Topographical draughtsman and etcher" has a peculiar and not altogether agreeable ring to it. The expression reminds one of those ungifted but conscientious artists who anticipated the possibilities of the camera in their indiscriminate attention to detail and who, faithful chroniclers that they were, seem to have resorted to the etcher's point rather than to the pen, simply because it enabled them to be more precise and unequivocal than any literary author possibly can be. Lithography gave this tribe a heavy blow; photography swept it away. And yet the topographical artist was not always of this description. There were the Canaletti and Guardi of old, who have raised the rank of the profession to an equality with all others, since they proved that topographical subjects are as open to highly artistic treatment as any others. And to-day there are men like Kuehl and Pennell whose work will convince everybody that entering upon this field of pictorial art does not in any way hamper a man's invention or fancy,



"THE PAVEMENT, ST. PAUL'S"

FROM AN ORIGINAL ETCHING BY JOSEPH PENNELL



"WHITEHALL COURT." FROM AN ORIGINAL ETCHING BY JOSEPH PENNELL.



Mr. Joseph Pennell's Recent Etchings

and does not in any way condemn him to the uninteresting and the commonplace.

Mr. Pennell prints almost all, if not all, his etchings with his own hands. One may easily grant the *possibility* of the artist's best printing, if he has a talent given that way, being superior to the best of the professional man's printing, though, as a matter of fact, some artists even deny it. But it also stands to reason that an artist's *average* printing will not be as good as the professional man's. For even the printing of a small edition, say twenty-five or forty copies, must be a sore trial to a creative man's patience and temper, in a fashion altogether incomprehensible to the man whose life duty consists of this sort of work and no other. I have interpolated this short digression even at the risk of exciting Mr. Pennell's opposition, for I have seen most varying copies of many of his etchings, and some of them seemed to me much less charming than others. In my subsequent remarks I have only those impressions in mind which appear to me altogether successful, and I cannot imagine otherwise than that people who seem to have failed to grasp the beauty of Pennell's work did not see it in its proper colours, so to speak.

Few things seem to me to prove the immensely superior power of art over nature, as a stimulator to the imagination, better than the New York set of sky-scrapers! One has seen these huge piles in the natural, and people who have not can easily procure the Photoglob Company's coloured views. How flat and tame do the buildings upon them appear compared to what they look like upon the etchings! I do not only refer to the prosaic character of reality as compared with the nerve and soul of art. I also mean to say that the actual buildings, let alone the photos, do not give us nearly the convincing and overawing impression of height and immensity which we gain from the etchings! The power to suggest material for our fancy to expand and supplement is the main province of etching as an art. Never has it been brought out with more telling effect than here. This feature, the commandingly intelligent way in which style—the power to turn the elements of an art to their best account—has been attained, seems to me to be the finest claim of these plates to fame.

The second best claim is probably the marvellous fine feeling displayed in the selection of each point of view. Every plate, besides describing some



"SOMERSET HOUSE"

FROM AN ORIGINAL ETCHING BY JOSEPH PENNELL



"OLD STRAND SHOPS." FROM
AN ORIGINAL ETCHING BY
JOSEPH PENNELL

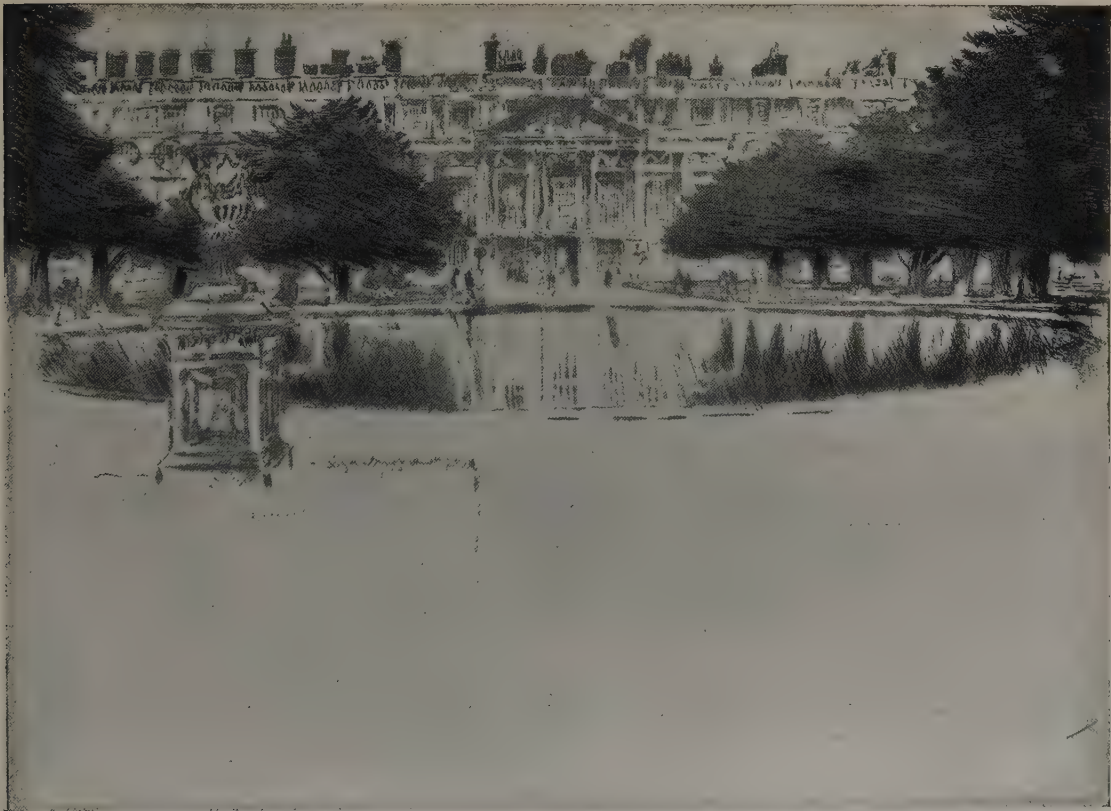
Mr. Joseph Pennell's Recent Etchings

corner of New York, has an artistic truth to tell: and every time the point of view is chosen so as to bring this artistic *raison d'être* to the fore with happy emphasis. Perhaps the best of all, in this respect, is *The Four-Storey House*; whether consciously or by artistic instinct, the little house has been placed upon the plate in a most wonderful manner, so as to make the impressiveness of its surroundings appear. It looks to be as well thought out as a composition of Fra Bartolommeo's; and if it is not, this would only prove that the artist's talent allows him to hit upon things which other people have to ponder over.

Another feature, which is little less than overwhelming, is Mr. Pennell's sheer inexhaustiveness in the matter of formal inventiveness. Imagine that you were told to draw a building with rows and rows of windows, one as like the others as one egg is to another. It seems an impossible task, and see what Mr. Pennell has made of it: there is no repetition, no wearisome formula, which is made to serve for the multitude of cases. In each instance some new form is invented; a few scratches of the point, always novel, though the

thing to be suggested in every case is the same sort of rectangular opening in the wall.

The same splendid characteristics seem to me to distinguish the newest London set, which, in addition, is most delightfully variegated as to subjects. Many a beholder, who passes day after day at these identical corners and streets, will have never thought of the possibility of turning such commonplace subjects into pictures. Over and above the surprise he will feel at this having been done after all, he will soon experience delight at the way how it has been done; and he cannot help admiring how the artist not only saw something worth commemorating in these *prima vistas*, most unpromising themes, but also found at a glance the characteristic feature which allowed of artistic amplification. Look, for instance, at the *Hampton Court from the Park*; the characteristic note of this bit of nature lies in the strong contrast between the dark, heavy foliage of the trees and the lightness of the architecture; thrown in a flood of light, as it is, the building appears like filigree work. All this is accentuated, as it were, in the etching, and thus, here again,



"HAMPTON COURT FROM THE PARK"

FROM AN ORIGINAL ETCHING BY JOSEPH PENNELL

Mr. Joseph Pennell's Recent Etchings

the beauty of nature is heightened in the work of art.

Technically, this plate, by the way, is a marvel. Anyone examining the original minutely will be surprised to discover how the delicate effect of the architecture has been attained. Practical etchers, who know how extremely difficult it is in this art to tell beforehand how the work is going to turn out, will wonder at the prescience of an artist who knew that *this* manner of work *was* going to produce such an effect.

Some people have been pleased to remark that Pennell is hardly more than an imitator of Whistler. This is sorry wisdom at best, for it is always easy to find out whom a man is like: it is much more difficult—and worth much more, too—to discover wherein he differs from all others. There is some slight excuse for these critics, since Mr. Pennell has courted the stricture—if it be a stricture—by imitating some of Whistler's freaks; for example, the way of signing a print and trimming it close, with only a little square of margin left for the signature. Anyone making a more serious study of the work of both men will learn soon enough that their general ideals are similar, to be sure,

for every serious artist's ideals depend upon the culture of his life-surroundings, and thus two artists, enjoying the same of the one, necessarily must uphold the same of the other; but in details the disparity is as great as may be. Let one example suffice. It is the gospel of both etchers that although there be such a thing as a straight hard line in nature, there may not be in art. Examining Whistler's line under a magnifying glass, we see that it generally consists—wherever he wants to lose its hard and straight effect—of two parallel sets of broken lines close together, the breaks syncopating one another; whereas Pennell draws a line over which he lays a second in zigzag. The effect produced is the same, but the means employed are quite different.

Some of the plates in the new London set—for example, the *London, seen from Hampstead* and the *Greenwich Park*—do not seem to me quite as successful as most of the others. It may seem paradoxical, but this fact really adds to the value of the set as a whole, in my mind, for it proves that each one incorporates an artistic idea, is a conscious effort, and is dependent upon the artist's own disposition at the time being; whereas, if all



"MARBLE ARCH, TYBURN"

FROM AN ORIGINAL ETCHING BY JOSEPH PENNELL

The Exhibition of Russian Art in Paris



"REVIEW OF TROOPS IN THE REIGN OF PAUL I." BY ALEXANDER BENOIS
(In the possession of M. Botkine)

were of an equal standard, we could perhaps not help surmising that, as in the case of some modern French artists, there must be here, too, some routine underlying it all, some knack which may be learnt without being felt, and which, when once learnt, debars the possibility of one plate being less successful than another.

H. W. S.

THE EXHIBITION OF RUSSIAN ART IN PARIS. BY HENRI FRANTZ.

EACH year the Autumn Salon, with the broad spirit of initiative which characterises that institution, reserves for us some display of uncommon art, some new field of study, dealing now with the art of the Past, now with that of the Present. But I have no fear of being contradicted when I declare that the Russian Exhibition, organised by the Salon d'Automne last October in the Grand Palais, surpassed in interest and in novelty anything this Salon has had to show us hitherto. The conception

setting of rare beauty and worth, with walls hung with precious hangings, and with charming *bosquets* wherein the statuary was seen as in one of Boucher's or Fragonard's gardens.

First of all, one room was devoted to the antique ikons, those earliest lisings of Russian painting, which to the close observer often reveal great beauty of technique and a depth of feeling and emotion worthy of the primitive Italian school. And although the originality of these painters was

of this most original exhibition is due to M. André Saglio, who some years ago arranged an exhibition at St. Petersburg on behalf of the French Government, and there formed close relations with Russian artists and art lovers. Thus the invitation tendered by the Salon d'Automne was received with enthusiasm in Russia; a St. Petersburg Mæcenas, in the person of M. Serge Diaghileff, undertook the delicate duties of commissary, and thanks to his efforts, and also to the considerable pecuniary sacrifice made by certain Russian collectors, the exhibition was speedily opened in a decorative



"IN THE PARK"

BY CONSTANTIN SOMOFF

The Exhibition of Russian Art in Paris



"THE OLD TOWN"

BY NICHOLAS RÖHRICH

prevented from expanding beneath the immovable yoke of ecclesiastical canons, yet we frequently come across instances of delightful decorative grace side by side with extraordinary richness of colour. The Byzantine tradition in these ikons was perpetuated until the beginning of the eighteenth century, when Peter the Great attracted foreign artists to his court. Under the reign of Elizabeth an academy was founded in St. Petersburg, and quite a large number of French and Italian artists came to live there. They had an influence on Russian architecture, sculpture and painting, the depth of which is seen even to-day. Tocqué and Lagrénée, Falconnet,

Roslin, Moreau le Jeune, and others, came to Russia in the reign of Catherine II. (1762-1796), and it was under the influence of these admirable artists that the painters Lévitzy (1735-1822) and Borovikovski (1758-1826) developed their talent. Both were well represented at the Grand Palais, the first-named by several charming portraits of women dancing, and by a whole series of great personages of the period; and Borovikovski, the chief pupil of Lévitzy, by no fewer than twenty of his canvases, including the portraits of the great Catherine and the Emperor Alexander I. Compared with these two great artists, Miropolski, Drozhine and Rokotoff are rather

"small beer." In addition to these portraitists there were also several excellent landscapists, such as Stchédrine, Alexeieff, Belsky, and Ivanoff, who, in their charming views of St. Petersburg, were obviously inspired by Canaletto, and in their decorative park scenes by Hubert Robert and Vernet.

Temporarily misled through the "booming" of the antique by David and his school, the Slavonic imagination was somewhat deeply touched by the "romantic" shock — as witness the work of Ivanoff, Brullov and Orlovski — and thence returned, with



"THE LOG HUT"

BY KOROVINE

The Exhibition of Russian Art in Paris

all the ardour of our own Courbet, to realistic art as illustrated by Répine and Vérestchagin. A little later, as a reaction against the ultra-conservative tendencies of the Academy, there was formed under the title of the "Ambulants" a society of artists who played a rôle analogous to that of our dissentient Salons.

The latter part of the nineteenth century was particularly well represented



"THE DEAD CITY"

BY CONSTANTIN BOGAIÉVSKY



"BIRCH TREE"

BY IGOR GRABAR

by a pleiad of living artists in full activity. Like their predecessors they have in many cases dipped deep into eastern sources. While Benois is haunted by the spirit of the eighteenth century, and in his little canvases revives its bewigged personages and its hooped marquises, gyrating about their well-trimmed hedges, we find other painters, like Léon Bakst, impressed by Aubrey Beardsley and the English decorators, yet with a vision all their own.

Nevertheless, one can set up a general classification among all these artists. Some, like the two highly-gifted painters just mentioned, are, above all, imaginative, cultured, impregnated with literature, and thoroughly versed in the work of the East. Here we had the St. Petersburg School, which can boast yet other masters apart from the two artists already referred to. Among them I noticed Somoff, represented by some two score pictures, drawings and book-covers; Lanceray, author of an excellent picture, *L'Impératrice Elisabeth à Tsarskoïe Selo*, and sundry charming illustrations; Dobuzhinski; Koustodieff, who showed a pleasant drawing of Count Witte; and Ostrooumov, whose wood engravings are quite remarkable.

The Moscow School is nearer to Nature and at times more barbaric. Therewith must certainly be associated Philip Malyavine, an ardent colourist, whose crayon studies constitute so many "documents" on the rustic life of Central Russia; and, though he does not live there, Moscow must have the credit attaching to that most interesting artist, Constantin Korovine, whom Paris was happy to greet anew in its midst. Korovine adorned with admirable paintings the Central Asian Pavilion at the Exhibition of 1900. Here he was represented

The Exhibition of Russian Art in Paris



MODEL

BY PRINCE PAUL TROUBETZKOY

ruined ramparts raising their heads amid deserts of stone; Petrovitcheff, who in like manner chants so feelingly the melancholy of the winter landscapes of the North; and Koustodieff, another artist who strives to express textually the spectacles which strike his eye; also Yuon, whose work is marked by great technical skill—and many others.

It has been urged against this exhibition that it was not complete, in that it neglected several contemporary Russian artists. Be that as it may, I hold that

by one of his *Barques en pêche* panels, and several little canvases painted with truly extraordinary vigour and "go."

An immense panel by Vroubel suffered for lack of the space needed to see it properly, but several smaller works gave one the opportunity to appreciate the achievement of the celebrated Russian decorator. Golovine seemed to me to be well represented by his *Décors*, which well illustrate his conception of decorative painting. Prominent also were the two Milliottis, Péréplechikoff and Séroff, who is certainly a most powerful colourist. Then we had Soudéikine and Ryloff, a good landscapist; Grabar, whose harmonies resemble those of Le Sidaner; Mlle. Baklund, who loves to paint great forests buried in winter's snow; Kousnetzoff; and Bogaievsky, the painter of desolate landscapes, of towns with



"PEASANT WOMEN" (The property of Prince S. Stcherbatoff) BY P. MALYAVINE

The Imperial Arts and Crafts Schools, Vienna



DESIGN FOR A VILLA BY HOLLMANN (PROF. HOFFMANN'S CLASS)

it has given Paris a true revelation concerning many very personal, very original artists; and it only remains to congratulate the promoters of this fine scheme and the generous collectors and art lovers who enabled it to be realised.

HENRI FRANTZ.

THE IMPERIAL ARTS AND CRAFTS SCHOOLS, VIENNA. BY A. S. LEVETUS.

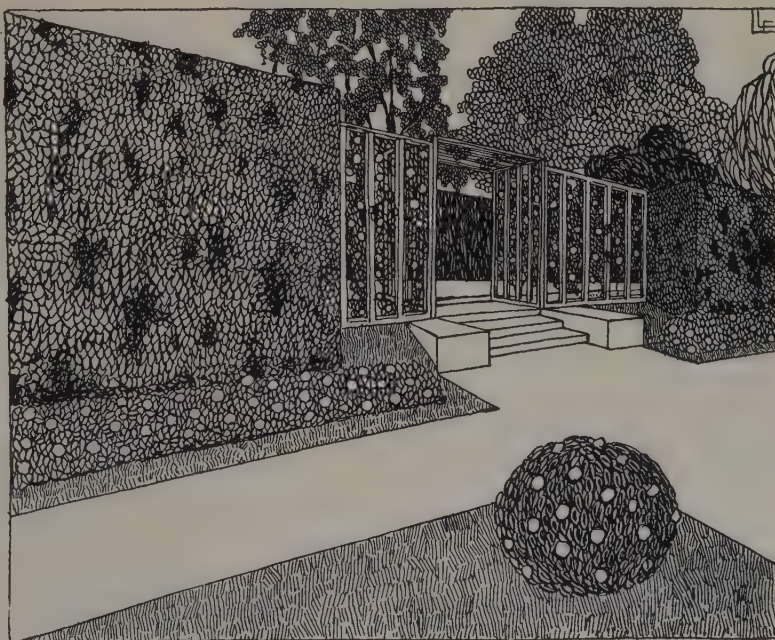
ARTS and crafts schools, or *Kunstgewerbeschulen* as they are called, were first established in Vienna by the Imperial Government nearly forty years ago, though for many long years before that the arts and crafts had been taught in the capital, and as a result some fame had already accrued to Vienna in this direction, particularly with her bronzes. The idea of such schools, like many other things pertaining to the welfare of the nation, originated in the great Empress Maria-Theresa. For the first thirty years of the existence of the present schools the students were mere copyists of old and stereotyped forms; there

was no attempt to train them to think and make use of eye and hand together. Everything necessary to bring life into art was systematically avoided; nothing was done to stimulate the imagination of the students; the curriculum consisted in drawing and painting from the flat or cast, or painting on vases which were bought prepared for the final touch that was to transform them into *objets d'art*.

Then came the great upheaval in art, coinciding with the founding of the Vienna Secession in 1897. At the winter exhibition at the Austrian Museum, in 1898, Hofrat von Scala showed what England was doing in arts and crafts, while at the Secession exhibitions the best work of other nations

as well as England was put on view, and helped to forward the cause. Then followed the resignation of the Archduke Rainer as Protector of the Austrian Museum, and that of Hofrat von Storch as Director of the *Kunstgewerbeschulen*, a position which he had held for thirty years. He was succeeded by Baron Felician von Myrbach in May, 1899. From that time dates the reform.

A man of many parts, Baron von Myrbach had gained valuable experience in the battle of life, experience which pre-eminently fitted him for the office of organiser. Destined for the army he, at



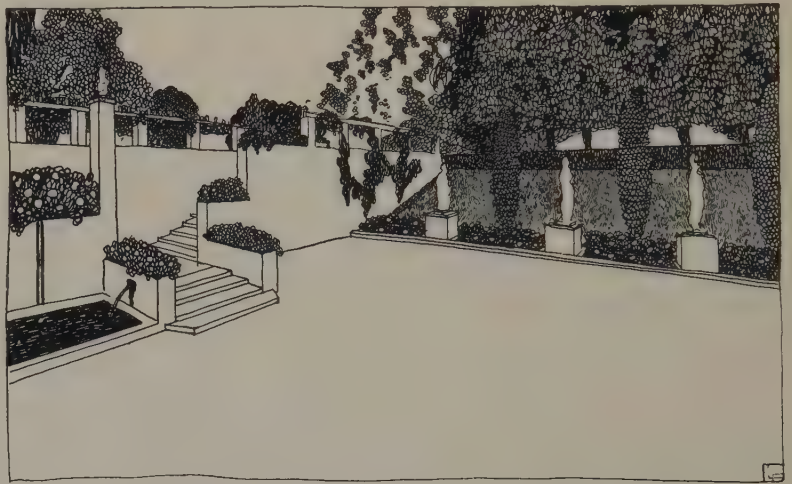
GARDEN DESIGN BY FRANZ LEBISCH (PROF. HOFFMANN'S CLASS)

The Imperial Arts and Crafts Schools, Vienna

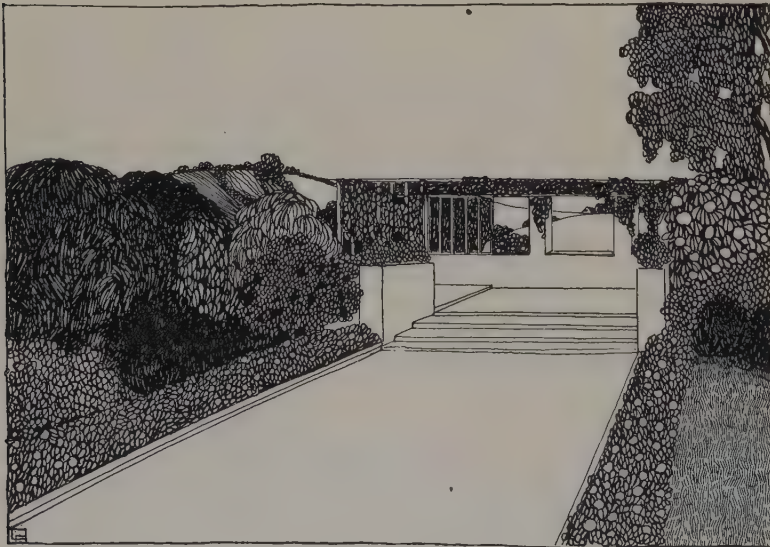
a very early age, entered the military college, and afterwards rose to the rank of lieutenant. Already when a cadet he distinguished himself by his drawings. Practically self-taught, he was accustomed to seeing things for himself instead of with the eyes of a teacher, as would have been the case had he learnt under the old system. The little teaching he ever enjoyed was at the Imperial Academy of Fine Arts, under Eisenmenger. After various experiences in different places, where he happened to be stationed as a military officer, he was recalled to Vienna and later became a teacher of drawing at the Cadet School, and while there exhibited his first picture—a military subject, one which he was highly competent to depict, for he had taken active part in the Bosnian Campaign. Soon afterwards he resigned—this was in 1881—and went to Paris, ostensibly for three years, but remained there for sixteen. In 1883 his picture *Am Boulevard de St. Michel* aroused much attention at the Salon, as did also the drawings which he contributed to the catalogue. From that moment he was a made man, and from every side he was eagerly sought for as an illustrator of books.

In 1897 he returned to Vienna, joined the Secessionists, and two years later became Director of the Arts and Crafts Schools.

The authorities were fortunate in finding a man armed with the knowledge and power requisite to bring about a reform. It was no easy task to lift the arts and crafts out of the stereotyped lines between which they had been so firmly fixed for so many decades, and to put them on a new and sound foundation. The result was seen in the short space of a year, for at the exhibition held in 1900 it was manifest that a great success had been achieved, and that Austrian arts and crafts only needed judicious organisation, coupled with judicious teaching, for their development. Baron



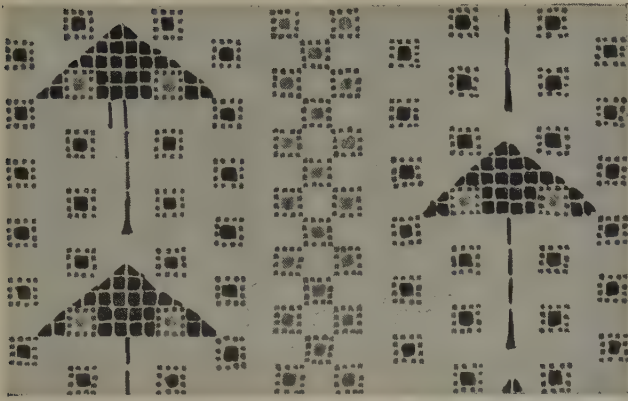
GARDEN DESIGN BY FRANZ LEBISCH (PROF. HOFFMANN'S CLASS)



GARDEN DESIGN BY FRANZ LEBISCH (PROF. HOFFMANN'S CLASS)

Myrbach excelled in both directions, and under his able teaching graphic art has become a real thing here. Seeking his inspiration solely in the book of Nature, he taught her ways as he himself had learnt them. He was happy too in those who were appointed to form part of his staff. Around him came a band of devoted men great as artists and craftsmen and as teachers. Thus Professor Josef Hoffmann brought new life to architecture, and decorative art went forward by strides

The Imperial Arts and Crafts Schools, Vienna



DESIGN FOR PRINTED LINEN BY BENIRSCHKE (PROF. HOFFMANN'S CLASS)

under the influence of Professor Roller. The latter, however, stayed too short a time, being soon afterwards appointed decorative artist at the Imperial Opera House, but not before he had succeeded in arousing enthusiasm in his students, who never mention his name without a glow of fire, for they know what he has done for them. Then came Professor Arthur Strasser to bring enlightenment in sculpture, Professor Kolo Moser for decorative and applied art, Professor C. O. Czeschka, and now Franz Metzner has become Professor of Sculpture. To these must be added Professor Hrdlicka for modern lace, and Professor Rudolf von Larisch for ornamental writing. To this band also belong Fräulein Adele von Stark, who teaches the art of enamelling, and Frau Leo-



WALL-PAPER DESIGN BY FRANZ DIETL (PROF. HOFFMANN'S CLASS)

poldine Guttman, who, together with Fräulein Rosalie Rothausl, teach the art of hand-weaving, the restoration of old Gobelins and embroidery.

Since the Baron's resignation Professor Oskar Beyer has been Director of the schools. Though not a "modern" himself, he is a wise man, and can see that to achieve success one must be of the times in which one is living, and not depend on the dead past. For this reason the Professors have full play, and his sympathy in the new movement is



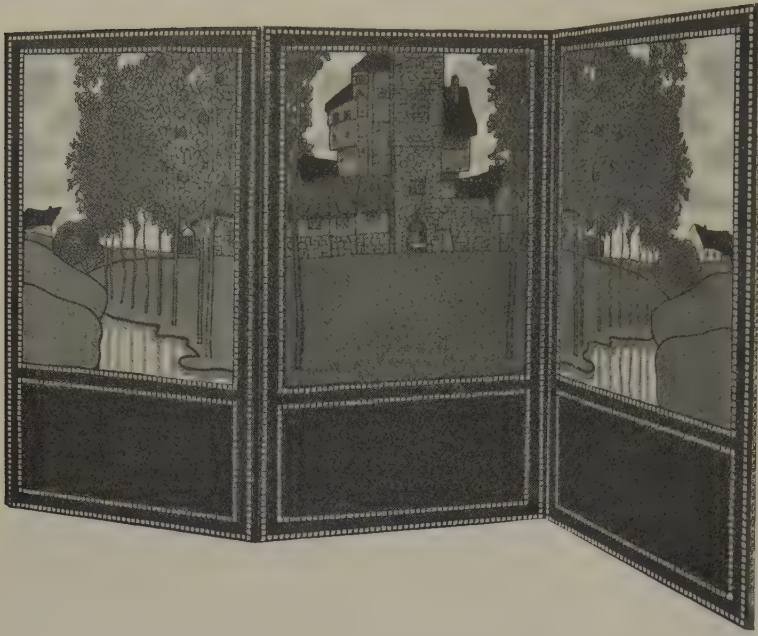
BOOKCOVER DESIGN BY JOHANNA HOLLMANN (PROF. MOSER'S CLASS)

proved by the work done in his class, in which he is ably assisted by Herr Hans Schlechta.

Here it is not my intention to speak of the so-called "classical" side of the school, not but that much good work is done there, and it is always a debatable point as to whether "milling" is not good for an art student, as well as for those of other subjects; if he has anything in him it will come out. There can be no question that Professors Herdtle, Andreas Groll, Mallina, Karger, Gingel, Schwartz, Dr. Heller, and Josef Breitner are excellent teachers in their way.

These schools are, as all in Austria, directed by the Ministerium für Cultus und Unterricht, who lay down certain rules and regulations for the

The Imperial Arts and Crafts Schools, Vienna



SCREEN DESIGNED BY GUSTAV KALHAMMER (PROF. MOSER'S CLASS)

Professors to follow, but allow long rope and consequently let things run their natural course, for they have full faith in those whom they have

appointed. From its first inception women have been admitted as students, and now form about one-third of the contingent; but there is no difference shown between male and female students—the word “student” covers all. The Government spends about 45,000 kronen in stipends, which vary in value from 300 to 800 kronen each. Many of these stipends are increased by the various provincial diets, chambers of commerce and other institutions, including those whose special aim is to provide for poor students; and in some cases fees are remitted. All applying for such help must produce a certificate of poverty: and herein lies a palpable injustice. The male students, who come from all parts of the Empire, are as a rule sons of small



PAPER STENCILS BY ALMA HELLER (PROF. MOSER'S CLASS)

The Imperial Arts and Crafts Schools, Vienna



PAPER STENCIL BY MELA KÖHLER
(PROF. MOSER'S CLASS)

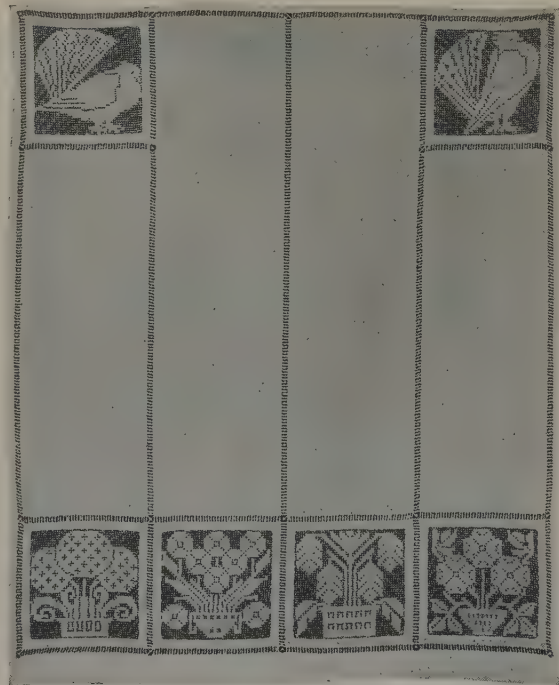
manufacturers, peasants, and tradesmen, who are easily able to procure such certificates when necessary. But it is otherwise with the female students, who are generally the daughters of civil service clerks and those of like standing; these, although they perhaps do not earn more than the fathers of the male students, cannot, owing to their position, demand such a certificate. It is the old story told in all lands, and although the fees are not high, the cost of living in Vienna is a heavy demand on very limited purses. For this reason it is astonishing how many young women attend the schools. Besides the stipends mentioned, the Archduke Rainer and Baron Albert Rothschild both give travelling scholarships, the latter's being particularly valuable. When it is mentioned that special sums are set aside by the authorities for providing studios, materials and other necessities, it will be seen that the Government tries to do its duty towards the young. The astonishing thing is that in a city like Vienna so little should be done by way of private initiative. This may be said of all things.

Naturally, in a land composed of so many races and languages as is Austria, the students speak very varied tongues, many of them having to learn German when they first come to Vienna, for in Austria no less than nine different languages or dialects are spoken.

There are two classes of students, ordinary

and extraordinary; to the former belong Austrian-born subjects, the latter are foreigners. The fees for the former vary from 36—60 kronen yearly, the latter pay 300 kronen a year, but no foreigner is admitted without special permission from the Government. All have to pass a satisfactory examination before being admitted. A male student who satisfactorily passes through these schools can, on the strength of his leaving certificate, be excused two of the three years of military service, and thus become a *Freiwilliger* (volunteer). This places him in the same rank as those attending the secondary schools. The previous education requisite for admittance is four classes of a gymnasium or *Realschule*; no pupil is admitted to the general course before having completed his fourteenth year, and none to the special courses under seventeen. Even then the rules are stringent, for if it is considered that a student does not make satisfactory progress at the end of the first year he is requested to leave.

Thanks to the exertions of Professor Moser and others the schools now possess their own laboratories as well as kilns for the making of pottery. The students have every opportunity not only of learning the art of decoration but also of applying it, and this has resulted in the production of ceramic objects of great artistic value.



DRAWN-THREAD CURTAIN DESIGNED AND EXECUTED BY
LEOPOLDINE KOLBE (PROF. MOSER'S CLASS)

The Imperial Arts and Crafts Schools, Vienna

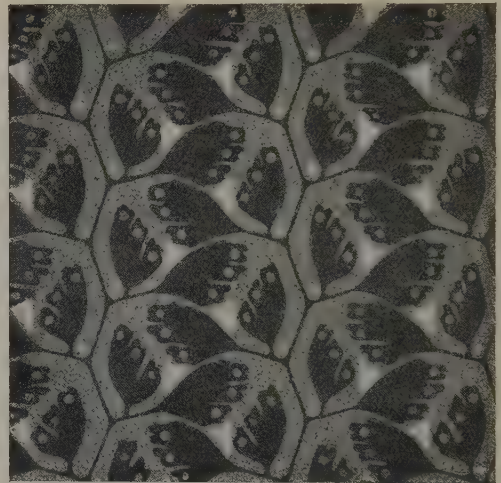


EX LIBRIS BY OSWALD DITTRICH
(PROF. MOSER'S CLASS)

In the same way hand-weaving has been introduced, and this is of inestimable worth when it is considered that many of these students have found and will continue to find employment in factories. The little attention formerly paid to the adjustment of the design led to the designer being ousted; he was of no real use, for he did not understand the nature of the materials he was to decorate. The very essence of modern Vienna art is its practicability, and many students of these schools have found employment in foreign lands. In Germany, for instance, many of those trained there during the last seven years, as well as some of Professor Otto Wagner's students, have been appointed professors or teachers in various arts and crafts schools of Germany. Austria places

absolutely no restriction on her students, and is glad when they find congenial employment in other lands. It would, perhaps, be well were she to make more effort to retain them for herself.

It may be said of one and all of these Professors that they are inspired with the true spirit of art for its own sake, and that they are also born teachers who know how to lead their pupils and to infuse a true feeling into them, to show them the way gently that their talents may develop gradually. It lies in the nature of some to blindly follow their teachers for a time before they feel strong enough to go alone, and to this is due the fact that some follow too closely in the footsteps of their masters. These soon fall into the rank of mere copyists, and there is always a contingent of such in any



DESIGN FOR PRINTED FABRIC BY FRANZ RISCHER
(PROF. MOSER'S CLASS)



EX LIBRIS BY U. ZOVETTI (PROF. MOSER'S CLASS)

large body of students or workers. There is no doubt as to the success of the teachers, who as artists have also received their merited recognition. They have sent forth from these schools many who have gained fame for themselves, and if some few have fallen in with the rank and file they have all helped to diffuse a feeling for Viennese art. What Hoffmann, Moser, Myrbach, Roller, Czeschka and others have done history will tell. At present we see the result all around us, both in true art and in the patchwork eclecticism practised by the manufacturers who wish to avoid the expense or paying an artist. Everywhere in the shop windows, on the placards on the walls, and on the exterior of the new flats this patchwork meets our eyes; but the very "patches" tell a history of those who tried but could not succeed, because they were

The Imperial Arts and Crafts Schools, Vienna



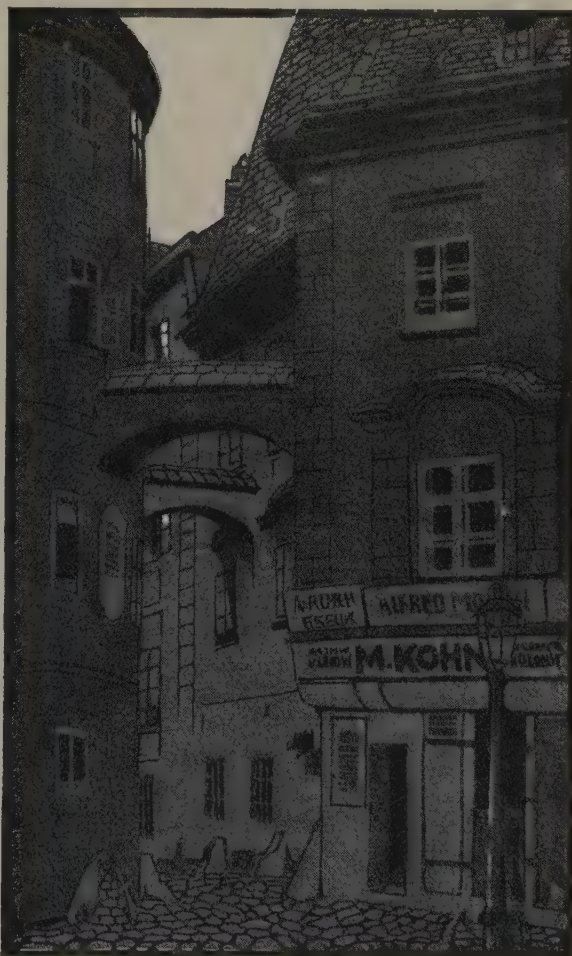
COLOURED WOOD ENGRAVING OF FELDKIRCH, VORARLBERG, BY WALTER DITTRICH (PROF. CZESCHKA'S CLASS)

only putting on the outward form of that which they could not feel, or, so to say, putting on "side" in art.

What modern Viennese art is can best be seen at the exhibition of students' work held every two years, when the directors of schools, not only in Austria, but of arts and crafts schools in Germany, make their way to Vienna to see the progress of things, for Germany in particular keeps a keen eye on Vienna's doings in art, besides giving employment to her students. The illustrations here produced are of work shown at the last exhibition.

The classes of Professor Hoffmann and Professor Moser overlap one another, though nominally they are different. This is on account of the versatility of these two men; indeed, versatility is a characteristic of all these moderns, and therefore of their students. There is much that is poetical in the architectural sketches made by Professor Hoffmann's pupils. They are also eminently logical and never overstep the bounds of possibility and practicability. One can fancy the gardens here depicted, their quiet restful effect, the richness of their verdure and the glory of colour. Franz Lebisich seems to take a special delight in architectural and formal gardens which, however, do not obtrude their formality, but give a feeling of peace. The villa by Hollmann, standing with its background of hills and the valley below, we can picture anywhere near the beautiful Vienna woods, and is well constructed, simple and unobtrusive, yet it looks as though one would find comfort within its walls. There were other models by Balan, Hollmann, Stubner and others, which all show that they are filled with the spirit of their

master's teaching. And the interest he shows in them is continuous even after his students have left: he devotes one evening a week when a council is held, advice asked and ungrudgingly given. A marionette theatre, the work of two girls, Fräulein



WOOD ENGRAVING BY BERTA KIESEWETTER
(PROF. CZESCHKA'S CLASS)

The Imperial Arts and Crafts Schools, Vienna



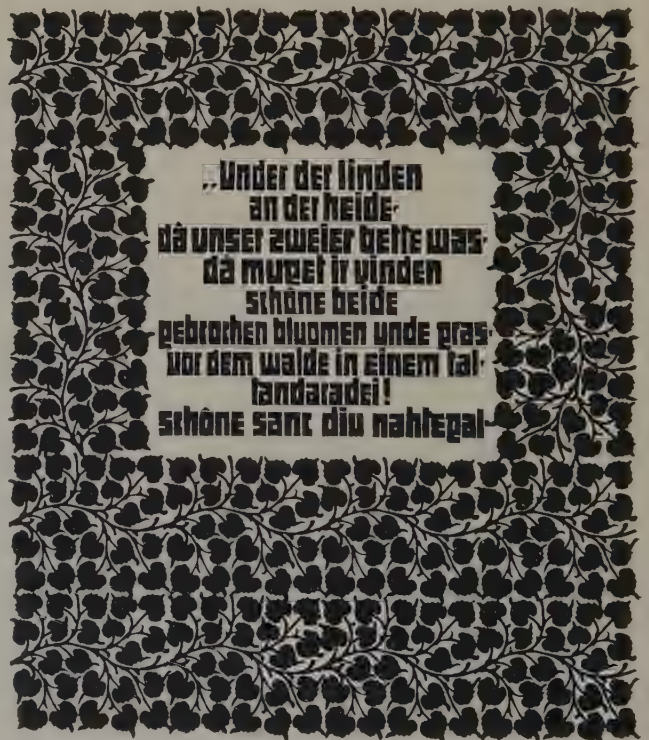
COLOURED WOOD ENGRAVING BY WALTER DITTRICH (PROF. CZESCHKA'S CLASS)

Weinstein and Fräulein Fochler, was particularly interesting; for it is also characteristic of the moderns that they show interest for and in the children, and there is much to be done which will bear good fruit in this branch of art—toy-making. Franz Dietl is another promising young artist whose strength lies in decorative work. The wall-paper reproduced is very effective, the ground being a rich grey and the chestnut flowers red. This is particularly suited for a nursery. The design for a wall hanging woven in Frau Guttmann's school is an excellent piece both in drawing and execution. The design for printed calico by Benirschke also shows exactness in drawing, the right adjustment to material, and a certain feeling for effect; Karl Witzmann's design for a carpet is also fresh and original. Indeed, this young artist, like Franz Dietl, is feeling his way, and both have found employment. Many other students showed worthy work, including Hans Ofner and Franz Zeymer; the various articles of jewelry, furniture and other objects by the former show him to be many-sided.

In the work of Professor Kolo Moser's Class brightness and gaiety are a conspicuous feature. Variety and temperament mark the work of his students, both male and female. Nominally his is a school for painting; in reality it is a school for every branch of applied art. Fräulein Hilda von Exner and

gifted young man, full of the original and inherited talent of his race. His special care is weaving, and he will no doubt find his *métier* in this branch of applied art. It is specially in Professor Moser's class that toys have a home, and much has been invented, but alas, not even yet been made obtainable by the public owing to the want of initiative

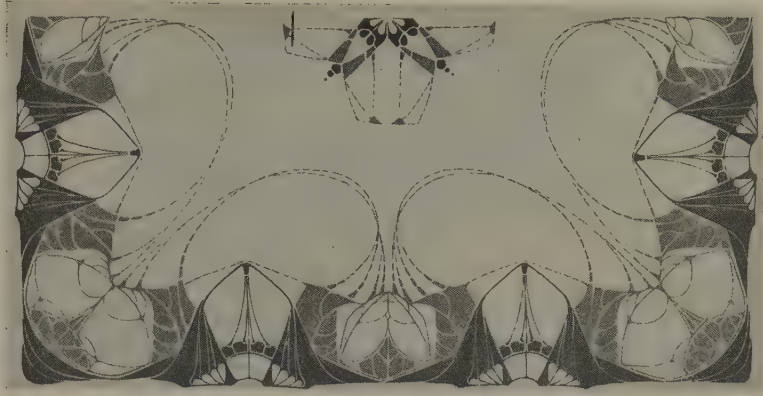
Fräulein Nora von Exner (two gifted sisters, who are also pupils of Prof. Metzner), Fräuleine Hollmann, Mela Köhler, Leopoldine Kolbe, Bartl, Agnes Speyer, and Alma Heller are all very able women and versatile to boot. There is hardly a branch of applied or decorative art to which they have not turned, and one and all may reasonably expect success. The same may be said of the male students, Franz Rischer, Oswald Ditrach, Gustav Kalhammer, and Ugo Zovetti, a youth from Dalmatia, a highly



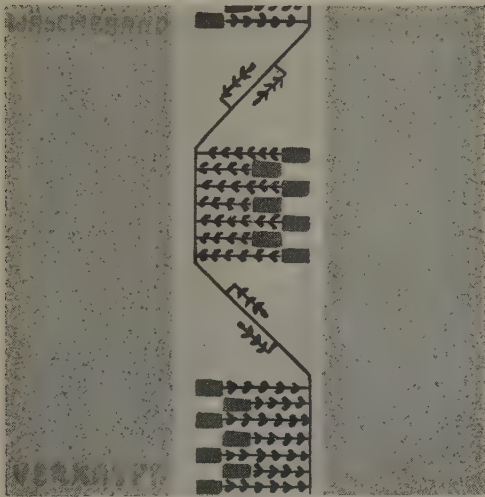
BOOK DECORATION AND LETTERING BY BRUNO SEUCHTER (PROF. CZESCHKA'S CLASS)

The Imperial Arts and Crafts Schools, Vienna

spirit, for at present their material worth has not been recognised. Professor Moser is a man who believes in practice first, then preaching; and as he himself has learnt the practical side of things by long studying and working in glass, weaving, and other factories, so he advocates this to his pupils; indeed, in many cases in the *Kunstgewerbeschule* those



DESIGN FOR TABLE CLOTH BY E. FROMEL (PROF. BEYER'S CLASS)



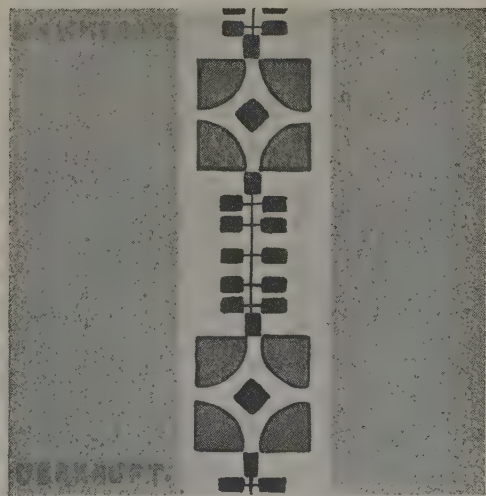
DESIGN FOR "WASH-BAND" BY W. TRUNEČEK
(PROF. BEYER'S CLASS)

students are preferred who, besides possessing artistic talent, have previously spent a year in weaving or doing some other practical work.

Professor Beyer and Herr Schlechta's class has lately been reformed, and much good work has been achieved in it by E. Fromel, W. Truneček and others. The wash-bands they have designed are destined to tie up the linen, for here it is always kept on shelves, each sort being neatly tied together by ribbons or such bands as those reproduced, which are washable. The effect is very good when doors are opened wide, for in Austria the linen cupboard is to the housewife what the china pantry is to the Englishwoman.

Modern graphic art owes its inception, as has been said, to Baron Myrbach and Professor Roller. They put new life into dead matter, and owing to them a new graphic art has grown up which flourishes as assuredly as do the other branches of

modern art. A few years ago such a thing as an artistic placard was unknown, and the illustrated books for children were more often than not mere formless daubs. Now the lesson has been learnt from others, particularly England; but the spirit infused into them is Austrian, nay, more, it is Viennese, for everything speaks of the joyousness of Vienna life. Since Baron Myrbach's retirement, and Professor Roller's appointment to the Imperial Opera House, Professor Czeschka has been entrusted with the office of teacher, and right well is he fulfilling his task. He had good soil to build upon; his predecessors had planted firmly on good ground and he had but to cultivate, but it is a great and worthy task he has set himself to carry out. At the exhibition the room devoted to the work of his pupils was a source of great attraction, for it presented a variety of excellent examples of



DESIGN FOR "WASH-BAND" BY W. TRUNEČEK
(PROF. BEYER'S CLASS)

The Imperial Arts and Crafts Schools, Vienna



DESIGN FOR DAMASK TABLECLOTH BY E. FROMEL
(PROF. BEYER'S CLASS)

graphic art both in black-and-white and in colours, by Fräulein von Uchatius, Herr Moritz Jung, Fräulein Kiesewetter, Walter Dittrich, and Bruno Seuchter; charming illustrated children's rhymes by Delavilla, Janke and others. Even paper-cutting or stencilling has been raised to a fine art by Franz von Züllow and others. Here we see how far graphic art has been brought in a very short time. Professor Czeschka is as original and as inspiring as his colleagues on the modern side, and this means much, for graphic art in Austria has already taken a prominent place; it is an art which will have to be reckoned with, owing to the fact that new methods of reproduction are constantly being discovered by professors and students. There seems no end to them, and it is interesting to watch the different stages of development which graphic art in Vienna is continually undergoing, proving that Professor Czeschka is a worthy successor to those who showed the way.

Ornamental writing under Professor Larisch is also receiving its due attention. The methods of teaching are the Professor's own, for, like the others here mentioned, he is bound by no rules, and yet by a golden one which leads to success. He can rouse interest and he can himself do what he teaches others to do. This new art is also making itself felt everywhere, and in its way has also caused a revolution. In his work,

Unterricht in Ornamentaler Schrift, the Professor has clearly explained his methods, so that it is possible for all, to a certain extent, to learn something for themselves.

A further step was taken a year ago to modernise plastic art by appointing Herr Metzner, the eminent sculptor, as teacher in this department. The results were so favourable that he has now been made a Professor. Singularly enough, it is chiefly ladies who attend his class—Fräuleine Dengg, Seidl, Kasimir, Lehmann, Nora von Exner, and only one man, Ernst Willigs. All these show remarkable talent. Prof. Metzner lays great value on the study of the human figure in movement, and most of the studies shown demonstrate the influence of his teaching in this respect. There

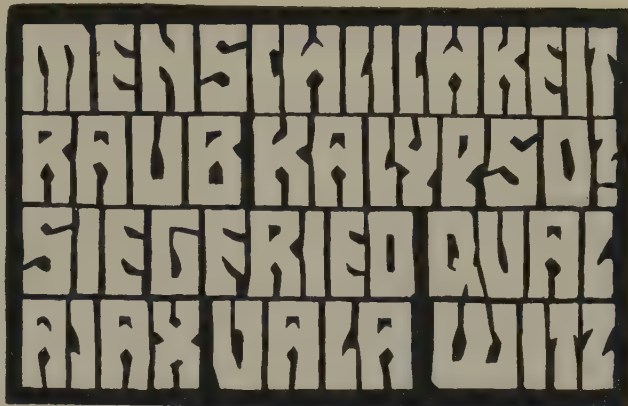
is, perhaps, too great a tendency to copy the master's peculiar art of forming plastic figures; but it is to be hoped that when his students are fully fledged they will attempt also to seek ways and means for themselves, and so arrive at something as he too has done. There is much to learn and much possibility of greater development, but it requires real talent, time, and, above all, patience.



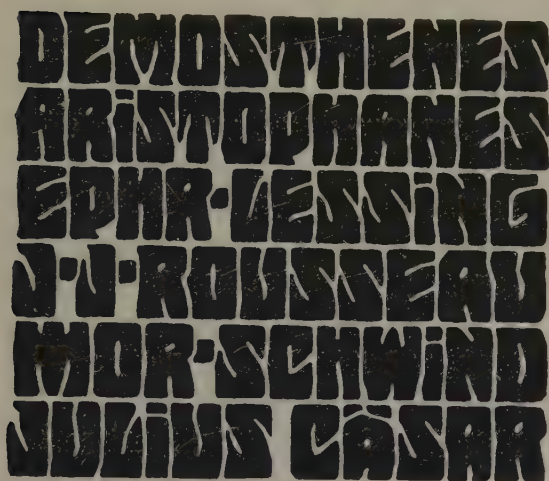
TEXTILE DESIGN BY FRANZ DIETL
(WOVEN BY FRAU GUTTMANN'S CLASS)

The Imperial Arts and Crafts Schools, Vienna

A word must be said about the class for enamelling, of which Fräulein Adele von Stark is the teacher, for it is characteristic of the times that women teachers are also on the staff of the Kunstgewerbeschule. She has achieved much, though her class has been but a short time in existence; but it must be left for a future time to go into details regarding her pupils, as also those of Professor Hrdlicka, who has done so much for modern Austrian lace, both in designing himself and training his pupils. There is now a



LETTERING BY KARL KRENEK (PROF. LARISCH'S CLASS)

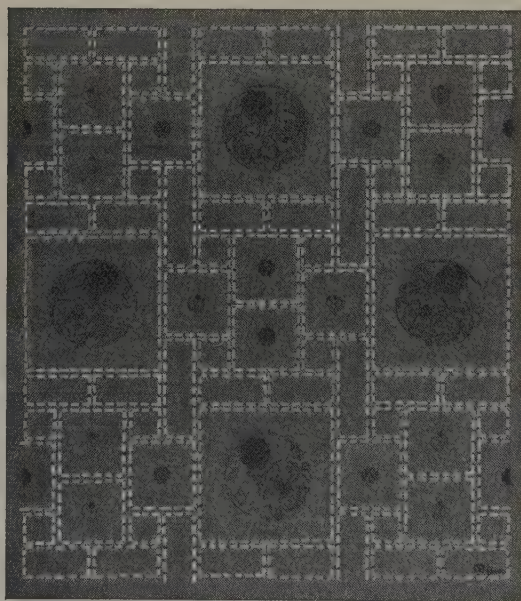


LETTERING BY WENZEL HABLEK
(PROF. LARISCH'S CLASS)

special class at the Kunstgewerbeschule, quite distinct from that at the Central Lace School, about which so much has already appeared in *THE STUDIO*. Suffice it to say that every opportunity is given to his students to learn to execute their work as well as design it, a very necessary thing when one has to do with anything in the nature of a textile. The same may be said of Frau Guttmann's school of weaving: here, however, only the practice of the art is taught—its theory, that is, the designing, is the work of the students chiefly attending Professor Moser's class. Professor Moser is one of those who have always advocated that practice and theory should go hand in hand in every department of applied art, and the school of weaving in particular owes much to him as well as to Professor Roller, whose fame as a teacher is widespread.

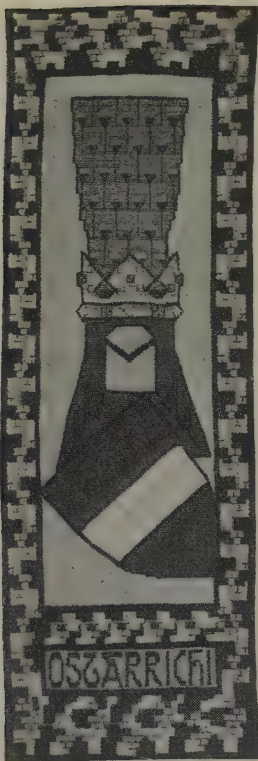
Had space permitted, I should have liked to tell the readers of *THE STUDIO* a good deal about that department of the schools which is under the care of Professor Cizek. His class consists of boys whose ages range from nine to fourteen, who are being taught the elements of decorative art, and various new methods of teaching are being tried, so far with sufficient success to warrant the existence of the class. As the space now at my disposal is limited, I must, however, reserve to a future occasion a fuller account of this class and the interesting methods of instruction which Professor Cizek has adopted.

That, given the necessary latitude, the



WALL HANGING DESIGNED BY KARL WITZMANN
(PROF. HOFFMANN'S CLASS)

Drawings and Sketches by Modern Masters



TAPESTRY DESIGNED BY
MARGARETHE GULLMANN-
THELLER AND WOVEN IN
FRAU GUTTMANN'S CLASS

Kunstgewerbeschule will undergo still greater developments is as certain as the success it has already achieved. Copyists and "patchers" have arisen; that is only natural, and is a sign of flattery, as is all imitation. This is exactly where the evil lies: the ignorant are apt to accept the dross for real gold; they neither know nor wish to know the difference, and it is only given to the few to distinguish the real from the false. Thus the imitators reap much of the benefit that should fall to the original artist. Still there

is every prospect of a bright future for these young artists, who are made of good mettle and capable of long endurance; and, after all, it is only by steady perseverance that success can be reached.

A. S. LEVETUS.

In celebration of the three hundredth anniversary of the foundation of the city of Mannheim steps are being taken to organise an International Art Exhibition, to be held there during the coming summer. It is stated in the circular sent to us that the "traditions of the 'Seceders' of the Munich and Vienna schools in the nineties will be revived and carried on," and also that "especial stress will be laid on the introduction of lately executed and distinguished works." It is also stated that a sum of £15,000 has already been guaranteed as purchase money. Prof. Ludwig Dill is the chairman of the exhibition, and Prof. Rudolph Hellwag, who was one of the organisers of the German Art Exhibition held at Knightsbridge last summer, has been entrusted with the selection of British works. Prof. Hellwag's address is Alma Studios, Stratford Road, Kensington, W.

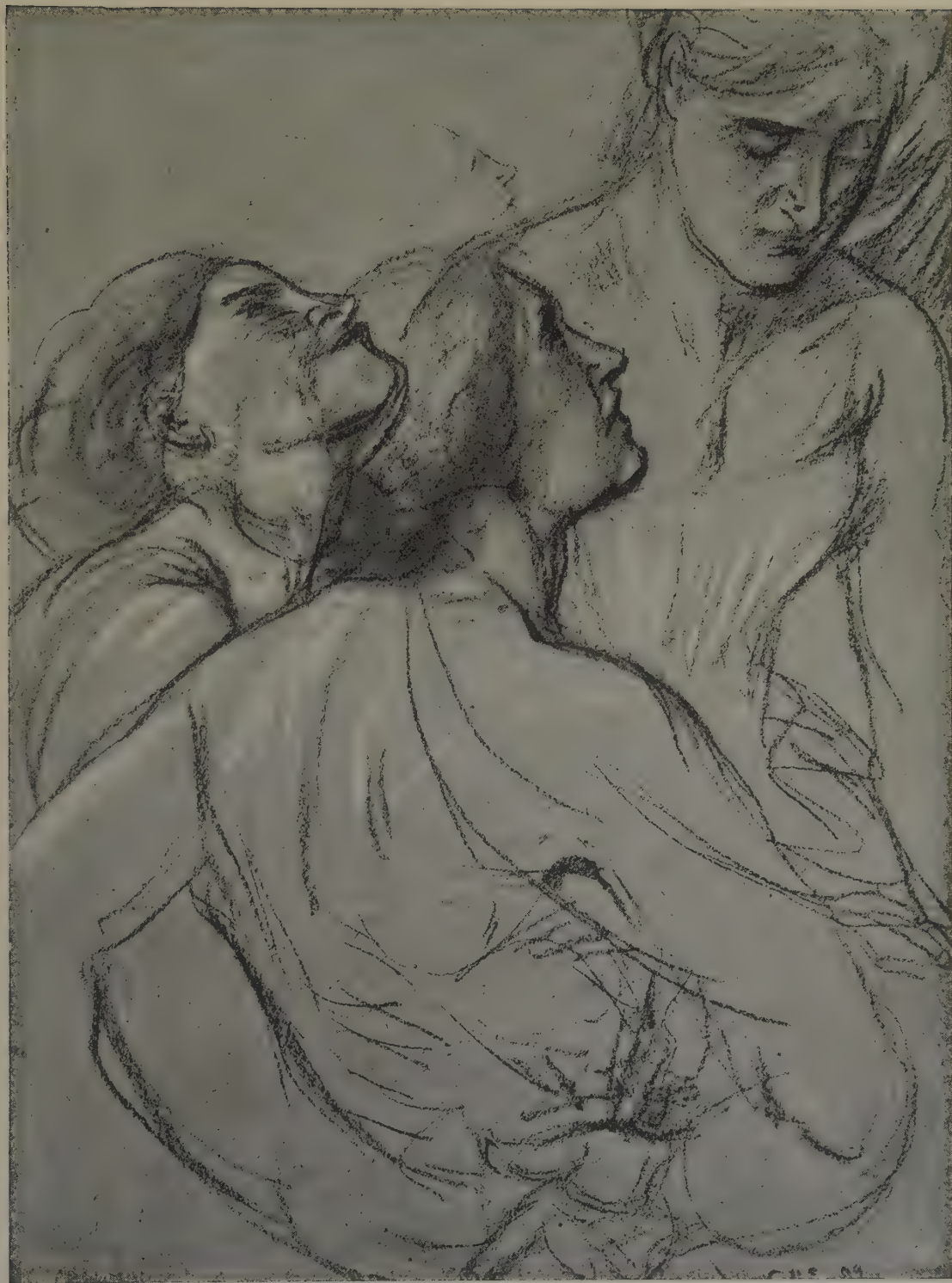
DRAWINGS AND SKETCHES BY MODERN MASTERS. BY T. MARTIN WOOD.

IN a preceding article dealing with the drawings of older masters we attributed our pleasure in studying them to the sensitiveness of the vision shown and the nervous responsiveness of the pencil; and we regretted the modern tendency to lose the more sympathetic qualities of drawing in a system almost mechanical in its aim, which is, unfortunately, fostered in the schools. In this article we have brought together examples of the work of modern draughtsmen with whom the secret of good drawing remains, who show that they share with the old masters indifference to everything but personal vision and interpretation. And by the word personal we do not mean that self-conscious work which effectually marks where originality leaves off and eccentricity begins. For this self-consciousness surely shows that an artist has allowed other people's work to obsess his mind, since he is so painfully anxious to show in his art an extraordinary difference between himself and them. Compared with the contrasts after which the modern artists strain that their work may be unlike each other's, the work of the old



PLASTER MODEL BY NORA VON EXNER

* (PROF. METZNER'S CLASS)
(See previous article)



STUDY IN CHALKS
BY C. H. SHANNON

Drawings and Sketches by Modern Masters

masters would seem very much alike. For, after all, the old masters were concerned not with a way of drawing differently from each other, but with the different way in which they saw the same thing, content with the fact that no two minds truly expressing themselves find expression in the same way. The modern artist seems to put down a line and to alter it lest it looks like a line which another man might have drawn, and to alter it yet again lest it should fail to astonish. This is part of the desire for advertisement which has the modern world in possession, which has the artist too in its sway ; for all that his methods are subtle. But we know that when anything so irrelevant as advertisement comes in at the door, Art must go out by the window.

In an exhibition of drawings the public is always faced with two separate kinds of affectation. That of work which forgets what it set out to say whilst striving to say it in a novel way, and that of work which is simply a museum crib, the empty husk of an old-fashioned style. It is quite difficult to find

drawing which is content to be simply a reflection of the artist's view of life and its appearance. By reproducing for our illustrations drawings in various stages of completion, we have tried to give in the case of each artist a stage of finish characteristic of the artist's methods. Rossetti liked to work across his picture with a point, to let his drawing grow slowly whilst he brooded over the vision that should appear on his paper. He had no reason to hurry any of his drawings of beautiful women, for if he finished one he felt compelled to begin another in which to dwell on that same beauty. Always looking inwards, he cared only for the reflections life cast into the soul. His *Ligeia Siren*, here reproduced, which must be ranked as one of the best, if not the best of his large drawings of women, has hitherto remained unpublished in any account of the painter and his work. It is almost the only finished nude of any importance which he drew, and it is a wonderful example of the strange emotional beauty of his art. It is his art at its very best, altogether free



STUDY OF DRAPERY

(By permission of Hugh Lane, Esq.)

BY LORD LEIGHTON, P.R.A.



PENCIL DRAWING BY AUGUSTE RODIN.



Drawings and Sketches by Modern Masters

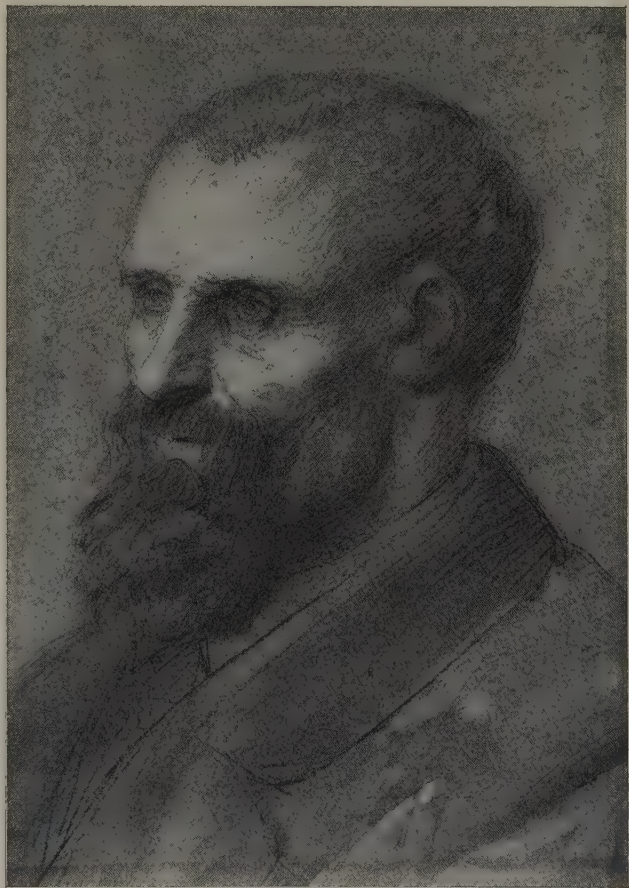
from the exaggerations of a later period. The drawing of the head and the head-dress, the massing of the hair, all display that sense of beauty and feeling for balance and proportion which were instinctive with him. The face is a portrait of his wife. The hands hold one of those curious instruments which Rossetti delighted to invent.

It is strange to contrast this artist's indwelling mind with that of Whistler, his contemporary and friend. The little drawings which we give by Whistler are typical of his butterfly manner of approaching Art, of moving in it lightly from one flower to another, arrested here and there by a revelation of beauty—of a mind finding rest in pursuit, and escaping from one mood to another with ease. And this is more apparent in his drawings and lithographs perhaps than in his paintings, where he returns so often to the *motif* of the river. Rossetti rarely drew with any seriousness the life and people that accident arranged around him; the notable exception to this is his famous sketch of Tennyson reading "Maud." But Whistler always desired to give expression to his subtly observant mind. It is said that a sheet of white paper could not be left beside him but his fingers longed to decorate it with pictures of people and things in the room. Excepting the pastel supplement, the drawings of his which we reproduce came into existence on a sheet of note paper in this spontaneous way. The direction which his work took in his drawings, his etchings, and lithographs, this responsiveness to the outward and changing aspect of things, foreshadowed itself early in the sketches with which as a military pupil he embroidered maps and plans before he entered that antagonistic world of art with battle plans of a more reconдите kind than those required in any army.

In the drawing by M. Rodin which we reproduce, the objectiveness, the roundness of the human form, as we should expect in the drawings of a sculptor, are keenly felt. Rodin's drawing suggests something which is tangibly present, not, as in Whistler's case, something which for the moment's enjoyment he let his eyes rest upon. The trace of classicism in the Rodin drawing serves to introduce too the name of Leighton, whose work may indeed serve as a symbol of all that is the very antithesis of

Whistler's art, for Leighton was one of those designers who arrange a tableau courting a subjective beauty. Whistler, for his subject, looked out of the window or into the room. Leighton arranged something. Modern English art owes much to Prof. Legros, who has guarded, as far as in him lay, the traditions of the scholarship of drawing; his work forms a link with the purer aims of earlier art. In this mission he has several disciples, amongst them Mr. C. H. Shannon, though that artist in his lithographs and drawings sometimes seems to waver between enjoyment of Nature and the pedantry of conscious Art. What at first seems like affectation in his work, proves in the end not to be so. We can detect many influences without finding the insincerity of imitation. The past of Art is a stimulant to him, for its influence upon him is imaginative, affecting him only less than Nature.

Our illustrations include a profile study by Mr. L. Alma-Tadema, R.A., of purity and delicacy of



PORTRAIT STUDY

BY PROFESSOR A. LEGROS
(By permission of Hugh Lane, Esq.)



STUDY FOR A PICTURE
BY G. SEGANTINI

(By permission of *Hugh Lane, Esq.*)



"LIGEIA SIREN." A HITHERTO
UNPUBLISHED DRAWING BY
DANTE GABRIEL ROSSETTI

(By permission of W. Connal, Esq.)

Drawings and Sketches by Modern Masters

line, and a drawing representative of the pastoral art of Segantini.

Rossetti revealed truths of inward vision and Whistler the significance of changing outward beauty, and something between the aims of the two controls almost every kind of drawing. There are many artists who, like Rossetti, from the outward world have built an inward one; who have also sought in their art to give back again the beauty they have borrowed, recreating thus a third world to which any friendly stranger may come; and thus men meet in the truer relationship of temperament. Before a beautiful face portrayed, the artist and the lover meet. In the beautiful place he has drawn the artist meets his public. He has said something for them which they could not say for themselves, and they are right in instinctively knowing that an understanding of methods is not an understanding of art. The stutter of some draughtsmen in their drawings is not unpleasant if they have a pleasant thing to say. There is a kind of mechanical drawing which, useful though it is, should not be confused with the spiritual writing of art. Drapery is drawn by a fine artist as if it would soon be disturbed, the bars of a window as if his thought passed beyond them. There is no science for the help of the artist who would draw the shiver of aspen leaves. Who can say by what science a master hints emotion in the shadow of downcast eyes? Rossetti gave in his art re-incarnation to the moody children of his fancy, and it is given to no one to sit in judgment upon an artist for his aims. Self-expression is the beginning and the end. The images of thought are no less real, indeed they are more real than images

of things. It is improbable that any two people see even the most ordinary object alike. In every case it is changed by their thought. It is customary to speak sometimes of an *imaginative subject*, but we can be assured that nothing is a subject for art until it has been seen imaginatively. The "imagination for realism" is always required where art intends to be real. Only imagination is

swift enough to follow truth.

Meissonnier was imaginative, and it would be wrong to think of his art as less imaginative than that of the ordinary illustrator of fairy tales, because he was so absorbed in the realistic presentment of life. We have to disentangle our minds from such ideas of what imagination means to truly value its presence in drawing. Imagination may choose from within ourselves or without for a form to clothe. Is it not wrong that people should speak only of that art as imaginative which is subjective and looks within? Such art might as truly be called realistic, for within ourselves more than without is reality to be found. Our understanding of drawing increases when we accept the revelation that the lines drawn by a great artist hide as much as they reveal. When we appreciate that, the finest drawing is only a symbol, and the more complete the symbol the more difficult it is to understand. Art helps us to appreciate beauty, but without appreciation of

beauty it is impossible to understand art. We only admire the sensitive drawing in a figure subject if we can care for the nervous grace of the figure itself. Lacking the gift of expression, our search for beauty must be as enthusiastic as the artist's if we would be in any position to admire the qualities of his art.

T. MARTIN WOOD.



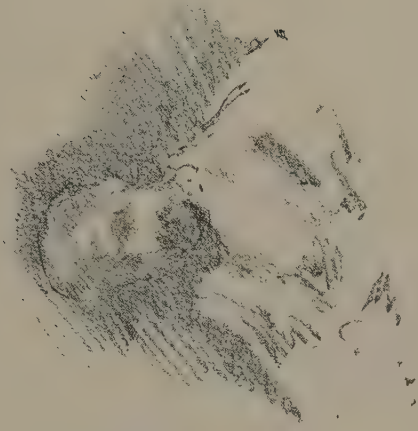
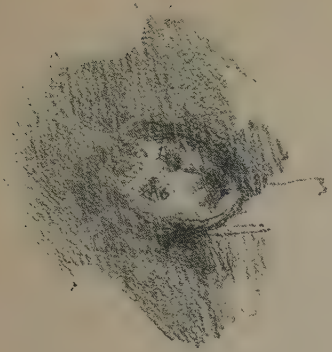
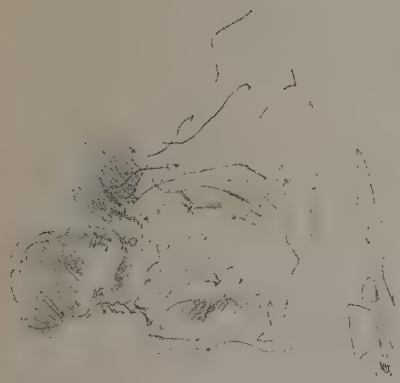
PORTRAIT STUDY BY L. ALMA-TADEMA, R.A.
(By permission of Mortimer Menpes, Esq.)



FROM A PASTEL, IN THE POSSESSION OF THOMAS WAY, ESQ.



"THE SALUTE" BY J. McNEILL WHISTLER.
REPRODUCED IN LITHOGRAPHY BY T. R. WAT.



(By permission of Mortimer Menpes, Esq.)

PENCIL SKETCHES BY J. MCNEILL WHISTLER

STUDIO-TALK

(From our own Correspondents)

LONDON.—The thirty-seventh Exhibition of the New English Art Club did not meet with such sympathetic criticism from the Press as the Society has of late been accustomed to receive. It is difficult to detect the reason for this, unless it be the absence of canvases of important size, such as Mr. Tonk's *Crystal Gazers* and Mr. Steer's *Music Room* in the last exhibition. This time Mr. Tonks confined himself to impressionistic water-colours. Mr. Steer, it is true, exhibited a charming portrait, avoiding in it the mannerism into which he too often falls. There were many canvases of interest by younger members and outside contributors this year: flower pieces by Gerard Chowne, Phillip Connard's *Barges Unloading*, the work of A. Rothenstein, Alexander Jamieson; and a delightful picture, *A House near Waterford*, by Alfred Hayward. Mr. Orpen exhibited nudes, painted with the learning and skill which are so remarkable; and Mr. John's small canvas *In the Tent* should add to his reputation as a painter. *Sleep*, a pencil drawing by Mr. Orpen, was full of a sense of beauty. A portrait in pencil by Mr. John,

charged with significant expression, was the best of his drawings. *Frau Karl Druschki*, a flower-painting, displayed the best of Mr. Francis E. James' power in water-colour. *The Great Gantry—Charing Cross Station, 1906*, by Mr. Muirhead Bone, which has now been purchased through the National Art Collection Fund for presentation to the British Museum, a drawing full of strikingly individual qualities, has already been noticed by us. A painting in oils by Mrs. Cheston, called *A September Morning on the Sands*, ranked with the best pictures in the exhibition. Mr. Conder, with extraordinary command of colour, justified each phase of his art, despite the grievance his detractors sometimes rightly have against his drawing.

The etchings of Miss C. M. Nichols have long been familiar to visitors to the exhibitions of the Royal Society of Painter-Etchers, of which society for ten years she remained the only lady member. She has found many of her subjects in Norwich, which is her home, and her art expresses very ably the character of the streets of that old city. The etching of *Oulton Broad*, which we reproduce, is also an example of her sense of style and gift for understanding the true qualities of the etched line.



"OULTON BROAD"

FROM AN ORIGINAL ETCHING BY MISS C. M. NICHOLS



"COWHILL, NORWICH." FROM AN ORIGINAL
ETCHING BY MISS C. M. NICHOLS



BOOK-PLATE

BY HAROLD NELSON

The earliest examples of book-plates were usually purely heraldic in character, and the art of heraldry, in the midst of much that is frankly pictorial in its most modern sense, still holds its own, recent work showing the practically endless possibilities for good decoration which the subject affords. Mr. Harold Nelson's work in this connection is familiar to readers of *THE STUDIO*; he is thoroughly in love with his work, and if Ruskin's dictum be true that "Fine Art is that in which the hand, the head, and the heart of man go together," Mr. Nelson's work should not fail to achieve a share of fame. We give illustrations of some of his recent designs.

The sketch of *Evening Shadows: Amalfi*, by Mr. Walter Donne, reproduced here as a supplement, is now being exhibited at the Goupil Gallery Salon, 5 Regent Street, S.W., the excellent suite of rooms which Messrs. William Marchant & Co. have recently added to their premises. Mr. Donne, who is well-known amongst students as the principal of the Grosvenor Life School, is an artist of considerable ability, both as a figure painter and landscapist, and the latter side of his work has

been brought prominently before the public by the series of large and interesting canvases exhibited at the Royal Academy during the last few years. Admirably equipped, both by his training and natural instincts, his pictures invariably show vigour of conception and soundness of technique, together with a fine sense of the treatment of light and shade and balance of composition.

Among recent elections to the Royal Institute of Painters in Oil Colours, that of Mr. C. M. Q. Orchardson is a subject for congratulation amongst those interested in that highly important factor in London art education, the St. John's Wood Art School, of which he is the successful principal.

At the Baillie Gallery, during December, Mr. T. R. Way held an exhibition of clever pastels showing his knowledge of the attractiveness of the medium, and Miss Jessie Bayes a series of illuminations, full of a charming reminiscence of the beauty of art in the Italian Renaissance. Miss Annie



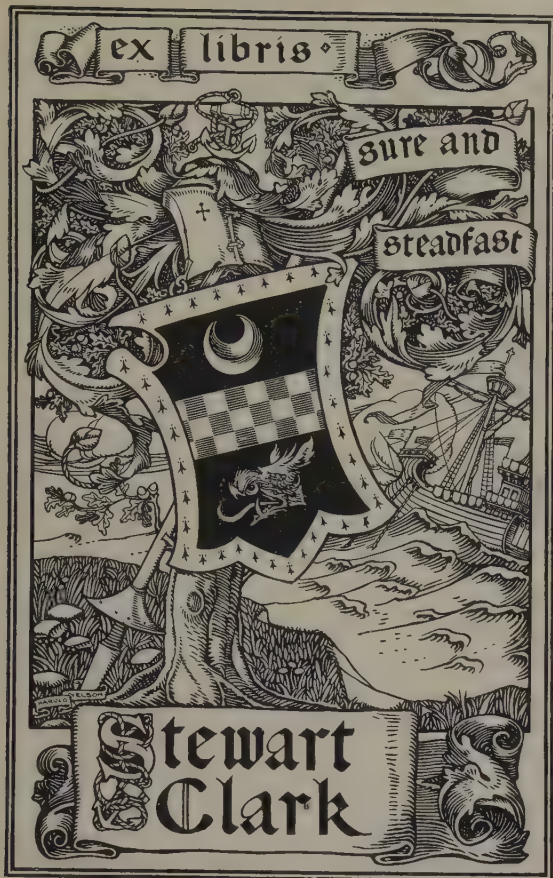
BOOK-PLATE

BY HAROLD NELSON



"EVENING SHADOWS, AMALFI." STUDY FOR THE OIL PAINTING BY WALTER DONNE.





BOOK-PLATE

BY HAROLD NELSON

French's work grows more delicately fanciful and suggestive than ever. This exhibition also contained characteristic and interesting work by Mr. James Pryde, Mr. A. Rackham, Mr. Dacres Adams, and Miss Fortescue-Brickdale.

Messrs. Frank Brangwyn, A.R.A., A. D. Peppercorn, Bertram Priestman, and Derwent Wood exhibited at Mr. A. J. Rowley's Gallery, Notting Hill. The exhibition revealed Mr. Brangwyn at his best in the decorative side of his art. Mr. Derwent Wood's piece of sculpture, called *My Son*, is certainly a work of great beauty. Mr. Priestman represented himself by some transcripts direct from Nature, and the emotional art of Mr. Peppercorn was here as impressive as ever. There were some small bronzes by Mr. R. Wells, which were full of life and intention, and Mr. Liven's art was, as usual, clever.

The newly formed Society of Modern Portrait Painters has just opened its first exhibition at the Royal Institute Galleries. The society's aim is to ensure to the work of some of the best of our

younger portrait painters full recognition, by providing the further facilities so much needed for exhibiting; and judging by the works sent in, of which we hope to say more next month, this aim bids fair to be realized.

The elaborate and highly artistic fantasy of Mr. Rackham's illustrations for *Peter Pan*, as exhibited last month at the Leicester Gallery, proved a source of great interest to artists and to a very large section of the public. The character of his art is supported by a backbone of true realism which prevents its lapsing into the careless or outrageous. In the same gallery Messrs. Lee Hankey, Hugh Norris, Graham Petrie, Terrick Williams, and P. A. Hay had arranged a successful exhibition. The skill of Mr. Hankey and Mr. Terrick Williams as



BOOK-PLATE

BY HAROLD NELSON

water-colourists is well known. There was a quietly delightful quality in Mr. Norris's work, and vitality and responsiveness to colour in the art of Mr. Petrie.

EDINBURGH.—The position as one of the more distinctive of the younger Scottish painters which Mr. Robert Burns has gradually been making, through the work he has shown in the annual exhibitions, was confirmed by the collection of some fifty of his pictures and drawings brought



"SHELL FISHER CARTS"

BY W. CUNNINGHAM HECTOR

together in Messrs. Watts' gallery. Seldom do his pictures, whether subject or landscape, pass beyond the decorative; and the faces and gestures of his figures rarely express the story suggested by the title or, what is more important, bear the impress of deeply felt emotion as regards life. On the other hand, the decorative quality of much of his work is definite and charming. Gifted with a refined sense of colour and having at command a technique which, if not powerful, issues in admirable quality of paint surface and texture, his excellently ordered design, with its sense of rhythmic line and gracefully disposed and proportioned masses, is pleasing to the eye and reposeful to the senses. Moreover, his work is marked by fine taste and by a feeling for style which give it something of classic simplicity and a certain air of distinction.

J. L. C.

The name of Miss A. Dalzell, who last month had an exhibition of water-colours here, is new to the Edinburgh art-world, and one gathered, both from the technique and the

subjects of many of these sketches, that she was fresh from the influence of the Parisian *atelier*. They were of great variety: glimpses of Paris and of old Edinburgh, of Breton villages, and the curving shores of Fife; several portraits of children and a three-quarter length of a comely Breton lass. Garden subjects were a feature of the collection, and in several of these much of the charm of flowers in bloom was successfully attained. In the majority of these drawings the handling was slight, often somewhat loose, but in others there was evidence of

a searching after qualities only to be attained through long, patient, and ardent labour. W. D. M.

GLASGOW.—Of various exhibitions held here during the closing months of the past year, one that attracted some notice was held in the Institute Galleries by the Glasgow Society of Artists, the youngest and only exclusive association of artists



"NEAR CARTMEL"

BY W. A. GIBSON

Studio-Talk



"BY MURMURING STREAM"

BY TAYLOR BROWN

in the city. The new society claims a freedom and independence as marked as any of the schools of painting that have become impatient of all academic or other restraint. Of the pictures that made their show interesting the contributions of the president claim first attention. Amongst the eight works by John Hassall, R.I., *The Unemployed* was the most important, as in some respects it was the most striking picture in the room. The artist has handled a difficult subject with much skill, having unmistakably caught the atmosphere of a thick London fog, in the dimness of which is grouped a mass of living, throbbing humanity. Among the landscapists the work of Taylor Brown at once attracted attention, his four canvases recalling the method of the Barbizon School. *By Murmuring Stream* is a picture of fine poetic

feeling, and the Leeds Corporation may be congratulated on the possession of a striking example of the young artist's work. Mr. W. A. Gibson showed marked advance in the interval since the first exhibition of the society. In *Pastoral, Windy Weather*, and particularly in *Near Cartmel*, Mr. Gibson showed that subtlety of method that has already won him distinction. W. Cunningham Hector is a young artist with a future. His *Shell Fisher Carts* shows cleverness in sea and figure study, and is full of observation and action. Stewart Orr was for once in a serious vein, and chiefly in the medium

of water-colour showed some striking Highland studies. Dudley Hardy sent two interesting sketches, *The Old Kitchen* and *Pierrot*, and notable contributions were sent by Wm. Watt Milne and others. In the black-and-white section Jessie



"LE CHÂTEAU DE CHILLON"

(See Paris Studio-Talk)

BY G. COURBET



"LE CHEVREUIL"

BY G. COURBET

M. King had some characteristically delicate and charming work, that suffered somewhat from a mixed environment; and the pen-and-ink drawing of *Kelvin Grove Art Gallery* and *St. Vincent Church from Bothwell Street*, by Tom Maxwell, were both admirable. The sculpture shown was all the work of one member, John Keller, and included three large decorative figures modelled for one of the palatial banks of the City. The exhibition altogether was interesting, but chiefly so in the promise it gave of better things from a young society with a high purpose.

The exhibition of work by the Lady Artists, recently held at the club in Blythwood Square, was this year particularly attractive. The fresh interest in appliqué and embroidery work is largely due to the efforts of artists like Ann Macbeth, who bring to the work an individuality and charm that is irresistible. Miss Macbeth contributed a skilful piece of embroidery in bright, harmonious colours, called *Una and the Red Knight*. Two characteristic drawings were contributed by Jessie M. King; a draught screen by Marion H. Wilson, the foundation being canvas, embellished with cleverly-wrought metal panels; embroidery by Margaret Wilson; gesso-work by Dorothy and Olive Carleton Smyth. Some clever enamel-work was shown

by C. Lewthwaite Dewar, and in trinket form by Mrs. Rawlins and Elma Story; delicate miniature portraits by Charlotte G. MacLaren and E. Rose Parker; and dainty examples of glass and china painting by Helen and Hannah Walton.

J. T.

PARIS.—This year the Autumn Salon devoted one little room to Courbet, forming a fitting pendant to the Manet display of 1904. An exhibition such as this enabled one the better to realise the leading part played by Courbet in the evolution of the art of the last century. Here we discovered anew the painter's masterly qualities. His remarkable knowledge of the human form was revealed, *inter alia*, in a study of a nude woman, lamp in hand, which is a study for the picture seen last year at Georges Petit's Gallery, representing two nude women. In his fanciful *Buveuse*, "after" Hals, the painter has, for sheer amusement's sake, indulged in a bit of *bravura* painting. The rustic Courbet, the scrupulous and attentive observer, is to be seen in several little-known landscapes. Even in the reproduction which accompanies these notes one cannot fail to appreciate the vigorous *morceau* representing houses (probably Swiss) standing out against a highly-coloured sky, with great clumps of trees in the foreground—great clumps of lovely



"LA BUVEUSE" (AFTER HALS)

BY G. COURBET



"MAISONS EN SUISSE"

BY G. COURBET

green, ever sober, yet warm; Courbet's own secret.

As everyone knows, Courbet spent his last years in Switzerland, at the extremity of the Lake of Geneva; after the Commune, in which he took a conspicuous part, he could not very well return to France. While at Vevey Courbet devoted all his time to painting; and though his pictures done at this time were not perhaps his best, some of them were quite beautiful, as witness his *Château de Chillon*, now reproduced. Courbet was an admirable painter of animals. He knew not only the decorative richness of the forest, but also its inhabitants. His *Chevreuil*, which was displayed here, is one of his finest efforts.

The Société Internationale, in accordance with its annual custom, starts the series of big exhibitions. Its twenty-fourth display—that of a group which, once among the most brilliant, dropped into decadence—shows

advance on preceding exhibitions, and there are to be found several works which fully deserve attention. *Le Clown*, by Felix Borchardt, is a colourist's *tour de force*, and shows us that this already well-known open-air artist is capable of succeeding in interiors of extremely subtle expression. The landscapists do not fail us, and even though M. Boucher and M. Fourié tell us nothing new, I may say, on the other hand, that M. Waidmann is making rapid progress. Here we have a serious determined artist, enamoured of the picturesque, and devoted to painting the landscapes

that were so dear to the lamented Thaulow. M. Chialiva is a sober, restrained artist, with a palette capable of fine moments; his *Bords de l'Oise*, his *Poulailler* and his *Déversoir* are loving lyrics of rustic life. Among the English artists one must note with respect Mr. Lorimer, who, in his *Adieu aux Hirondelles*, is still the delicate, sensitive artist we have known him to be. Grimelund and Harrison send several charming views of nature, of no great depth perhaps, and of Du



"THE NEIGHBOUR'S GARDEN"

(See Munich Studio-Talk)

BY AUGUST KÜHLES

Studio-Talk

Garnier it may be said that he once more reveals himself the painter *par excellence* of sporting life.

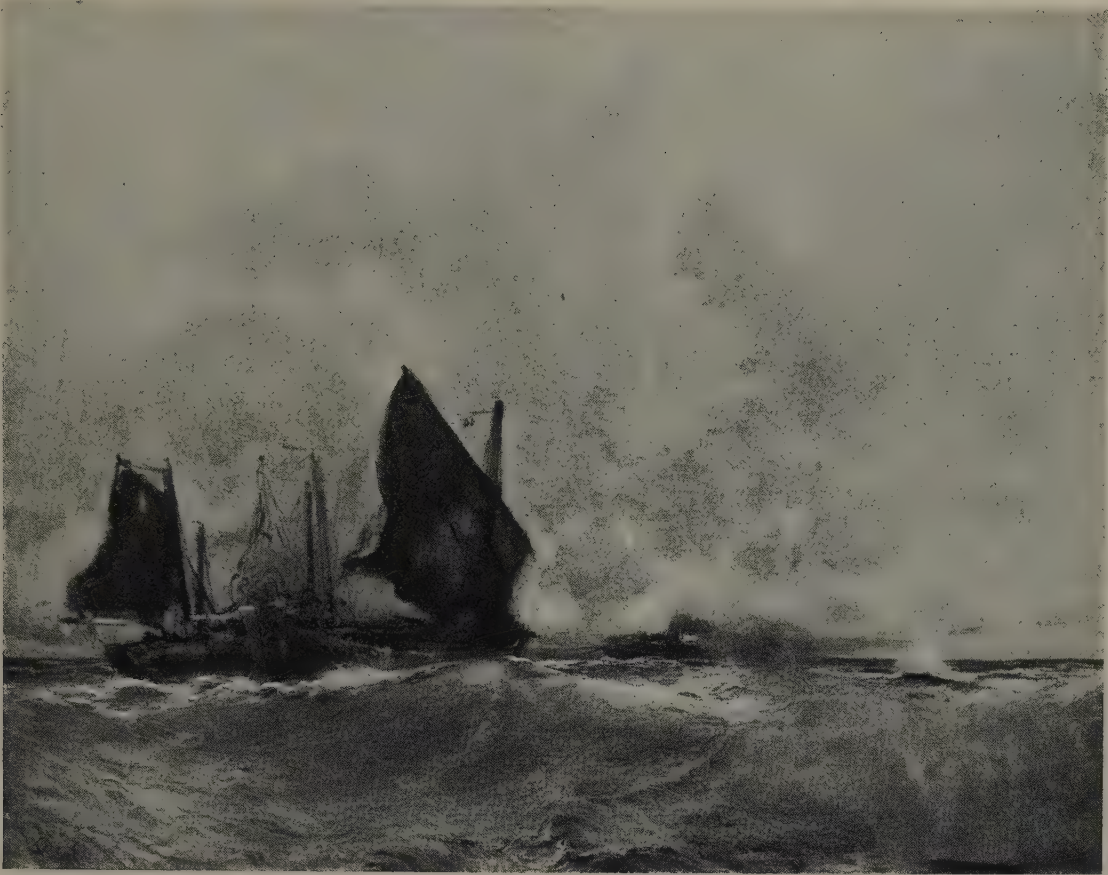
When at the last Salon of the Société Nationale des Beaux Arts Fritz Thaulow gave one his vigorous handshake, nothing seemed less probable than that the days of this fine artist were numbered. He was then more youthful and more ardent than ever; his pictures *Hiver en Norvège*, and his two Dutch landscapes, testified that the painter, while changing his subjects, still preserved his full mastery. For neither age nor the enormous task he had laid upon himself of recent years had robbed his brush of its delicacy or its charm; his waters still flowed with the old limpidity, reflecting the red stones of bridges and houses; his flowering trees still stood out in the same caressing fashion against the blue spring sky; and in other canvases he had shown that he could yet amaze us by the simple charm of his dwellings at rest in the evening's calm. And while he continued to "brush" his canvases with his accustomed delicacy and care and subtlety of palette, with extraordinary processes of scraping and mixture of colours—water-colour or *gouache* mingling with

the oils—Thaulow of recent years had "gone in for" engraving in colours. Last year he displayed his recent plates, which were beginning to rid themselves of anything like "touching-up." After help—a most natural thing—from specialists, Thaulow graduated as master of this delightful art, and the numerous plates he engraved recently—souvenirs of Italy, Holland and Norway—are, with their warm tones, little works quite worthy of ranking with his big pictures. From the first Thaulow was one of THE STUDIO's friends, and he never made a journey to London without going to see his old friends there. As one of the firmest of these friends, may I here salute for the last time the name of the great man who has now at last entered into possession of his own. H. F.

MUNICH.—The past year was a notable one in the annals of this centre of art, for side by side with the usual annual exhibition in the "Glass Palace," organised by the Künstlergenossenschaft, there was an interesting retrospective exhibition of works executed by Bavarian artists during the first half of the nineteenth century. For the latter the



"TWILIGHT"



"FISHING BOATS IN TOW"

BY KARL LEIPOLD

central part of the building was set apart, and there was thus afforded an opportunity for those who study the progress of art from one generation to another to compare the work of the living with their predecessors.

Of the fifteen hundred or more original works comprised in the exhibition of contemporary art the bulk emanated of course from the members of the Künstlergenossenschaft, the rest being from a number of other associations or groups, each with their separate rooms. Looking at the show as a whole, though it cannot be said that it contained more than a few works of exceptional interest, it must be conceded that there was plenty of work of good average excellence. Some of the older and better known men only sent one work apiece—Defregger, for example, who sent a study of a *Tyrolese Peasant*; and Grützner, whose sole contribution was a striking subject-picture, *Temptation*.

Prominent among the landscapes and allied sub-

jects was Karl O'Lynch's *Lac d'Amour* (Bruges), notable for its delicate tones. This work has been purchased for the Bavarian Government. Other meritorious works of this class were G. von Canal's *Sluis Canal*; K. Küstner's *Winter* and *A Summer Day*; Hermann Urban's encaustic paintings, *Early Snow* and *The Conference*, both works of marked originality; Raoul Frank's Cornish scenes; Prof. Josef Wopfner's *After the Haul*; Eugen Bracht's *The Meadow*; Feddersen's *Winter in North Friesland*; Willroider's *Near Freising*; F. von Wille's *October Day in the Eifel Mountains*. Ernst Liebermann displayed three works remarkable for their admirable handling of colour; Karl Leipold, an attractive sea-piece; and architectural feeling found expression in Gertrud Wurmb's *Street in Hamburg*, Max Clarenbach's *Twilight*, and August Kühles' *Neighbour's Garden*. Excellent work was also shown by R. Raudner, A. Fink, Erwin Starker, Hans von Petersen, Hans Klatt, G. Macco, H. Rasch, Otto Gampert, Max Giese, Fritz Baer, Carl Voss, F. Hoch, Max Hartwig, Otto Strützel, Oswald Grull, and Hans Volcker.



"AFTER THE HAUL"

BY JOSEF WOFFNER

Of figure subjects and portraiture there was, as usual, a large variety, and much that was excellent; though here, as in other directions, it would be difficult to point to any work that stood out conspicuously above the general average. Franz Lipiec, R. Schuster-Woldan, W. Schmurr, Walter Thor, Curt Rüger, Caspar Ritter, and Sohn-Rethel may be mentioned among others who contributed admirable examples of portraiture; and in the category of figure subjects mention should be made of Robert Böninger's *Joy of Life*, G. Schildknecht's study of *Peasant Women*, A. Welti's *Bring forth the Penates* (remarkable for its colour harmony), Kuithahn's *Spring Wind*, and L. von Längemantel's *Finale*.

In the section devoted to water-colours, pastels, and graphic art, there was evidence of much sincere work. Hans von Bartels was represented by two vigorous water colour drawings, the outcome of a visit to Brittany, and among other contributors of good water-colours were G. Burmester, Max Giese, and R.

Reinecke. Some noteworthy pastels were shown by F. Brauer, F. Engel-müller, Erwin Starker, Albert Welti, and others; while of the graphic artists, Karl Kappstein, C. Langhammer, Schmoll von Eisenwerth, Mayrshofer, Schaupp, and especially Ernst Liebermann's coloured drawings should be mentioned.

A representative collection of sculpture was distributed throughout the building, the contribution of the several Berlin groups being especially strong.

VIENNA.—It is no uncommon thing in Vienna for portrait-medals to be exchanged at Christmas and New Year instead of the usual greeting cards, but naturally only those really well-off can afford to distribute works of art in this fashion. Another opportunity for welcome gifts is the fiftieth or sixtieth or seventieth birthday of the giver, for on such occasions gifts are presented as well as received. It was to celebrate his having arrived at the allotted three-score-and-ten years that Herr Faber commissioned Hans Schaefer to model the portrait group, here reproduced, of three generations—father, son, and grandson—for presentation to some three hundred relations and friends, and certainly it is not only



MEDAL COMMEMORATING SHOOTING COMPETITION



BY HANS SCHAEFER



PLAQUETTE: "THREE GENERATIONS"

BY HANS SCHAEFER

a memento of an auspicious day, but a real work of art. The Archduke Rainer Medal was struck to commemorate a rifle meeting in Maehrisch-Ostrau, Moravia. Five hundred were presented to the best marksmen. The Archduke is "protector" of the regiment, and both he and the Emperor, his near relation, were present on this occasion. The Archduke is represented in uniform and wearing the insignia of the Golden Fleece, which is only borne by a few members of the Imperial family. The statuette is a veritable Viennese type, such as are still to be seen every year at the annual city ball in the Rathhaus, when the dancers selected to dance before the Emperor are dressed in the costume of 1848, when he ascended the throne. This figure has been executed in bronze.

The Belgian sculptor, Constantin Meunier, has always attracted the art-loving Viennese from the time he was first brought before them by the Secession. It was therefore a foregone conclusion that the Collective Exhibition of his work, which has been going the round of the chief cities of Europe, should meet with a warm welcome here. So much has been said and written about his works, and this so recently in *THE STUDIO*, that there is little left to write of this collection. But there is something to say regarding the arrangement of this special exhibition. Elsewhere the arrangements and decorations have corresponded to those in the Brussels Exhibition last year, but the architect of the Hagenbund, Josef Urban, gave us an entirely new and, at the same time, agreeable arrangement. The interest aroused in this particular exhibition has been very great: Josef Kainz,

the celebrated actor, opened the exhibition by reciting dignified verses to labour; Dr. Leisching, Director of the Gewerbe Museum in Brünn, Moravia, lectured on the life and work of Meunier before an audience composed of artists and others; and Josef Heu, the well-known young sculptor, delivered a discourse at the gallery on sculpture in general and Meunier in particular before an audience composed of workmen. Every evening crowds of working people could be seen studying there, and nothing was more interesting than to see these workers wondering at and sympathising

with the man who has brought life into his work, and life as they themselves have experienced it. Parties of young people of both sexes were taken to the exhibition by their teachers, who gave them an account of the sculptor's life and work. So



STATUETTE

BY HANS SCHAEFER



MEUNIER EXHIBITION

ARRANGED BY JOSEF URBAN
FURNITURE BY PRAG RUDRICKER
KORE FABRICATION



MEUNIER EXHIBITION

ARRANGED BY JOSEF URBAN



MEUNIER EXHIBITION, VIENNA

ARRANGED BY JOSEF URBAN

great, indeed, was the interest aroused that the hours were extended. The organisers of the exhibition have every reason to be satisfied with the success of its visit to Vienna.

A. S. L.

BUDA-PESTH.—Inasmuch as Mr. Elek Falus, some of whose designs for book decoration are here reproduced, has for some little time past been living and working in London, where he has made up his mind to settle, we ought, perhaps, to speak of him as a Londoner. He is, however, a native of the Hungarian capital, and those who are conversant with Hungarian art will not fail to discern in the examples we give some of the characteristics of that art. Mr. Falus is still quite a young man, and his marked originality has not been hampered by academic influences, for he is entirely self-taught. He makes a speciality of book decoration; but his achievements have not been confined to this kind of work, embroidery and tapestry-weaving having occupied some of his time. He has a true feeling for decoration, and is a conscientious and painstaking worker.

S.

MELBOURNE.—The recent Annual Winter Exhibition of the Victorian Artists' Society was a very creditable display, and though there were but few works which stood out prominently from the rest, the general average showed a distinct advance in quality as in quantity. There is a cry being raised that Australia should have a National School



BOOK DECORATION

BY ELEK FALUS



BOOK DECORATION

BY ELEK FALUS

of Painting, and exhibitions like this help one to measure how far off, or how near, such a school may be.

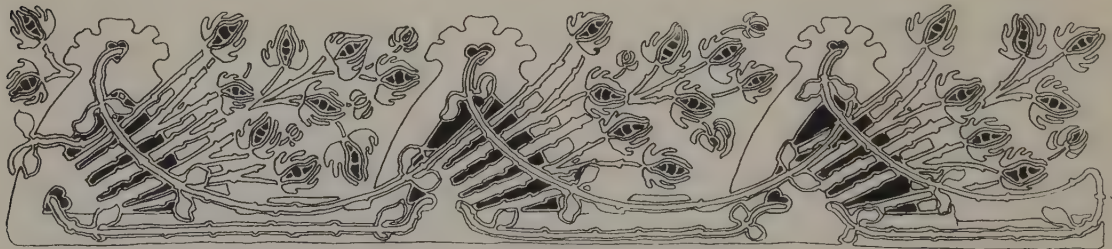
In the North Gallery the principal work was Mr. L. B. Hall's *Sleep*, a large canvas, decoratively composed and admirably drawn and painted. Mrs. Muntz Adam's large presentation portrait of the late Rev. Dr. MacDonald revealed some good points. The same can be said of Mr. Waugh's landscape, *Our Selection*. Mr. McCubbin had some good works, notably *Midsummer Eve*, and Mr. A. Boyd's *Mount Wellington* was notable for its fine colour and effect. Mr. Enes had three fine landscapes, rather Whistlerian in style.

In the South Gallery Mr. Blamire Young showed *Lady Franklin*, an extremely fine piece of texture painting and originality. As usual, Mr. Fischer's pastels were an attractive feature, notably *The*

Creek, a rare colour harmony. The *Cleared Hill-side* of Mr. Lindsay showed a step forward, and Mr. MacClintock had a series of fine water-colours, *Afternoon Shade*, *Decorative Landscape*, and others. In the Water-colour Gallery Miss Sutherland's pastel, *Evening Glow*, and Mr. Anderson's *Fisherman's Cottage* and *Sandridge*, both in water-colours, are meritorious works. In the small collection sent over from Adelaide, Mr. Hans Heysen's *Sunrise and Mist* must be mentioned for its good colour effect. Altogether the whole tone of the Exhibition was encouraging. The older men held their place, and among the younger men an amount of enthusiasm was displayed which augurs well for the future of art in Victoria.

The Pioneer, by F. McCubbin, has been acquired under the terms of the Felton Bequest for the National Gallery, Melbourne, at 350 guineas.

J. S.



BOOK DECORATIONS

BY ELEK FALUS.

Reviews and Notices

REVIEWS AND NOTICES.

The Life, Letters, and Work of Frederic, Baron Leighton of Stretton. By MRS. RUSSELL BARRINGTON. (London: George Allen.) 2 vols. £2 2s.; or edition de luxe, £5 5s. net.—Standing as he does comparatively alone amongst English artists, for his work resembles rather that of the Frenchmen, Cabanal and Bougereau, than of any of his fellow-countrymen, Lord Leighton was also exceptionally fortunate in his circumstances and early environment. He had absolutely none of the difficulties to contend with which beset the path of so many of his contemporaries, and his success was secured from the first. Moreover, so far as the general public is allowed to know, there was throughout his brilliant career no element of romance to make up for the absence of the interest associated with the struggle for daily bread and the final triumph over apparently insurmountable difficulties. For all that, the many who knew and loved the accomplished President of the Royal Academy—who made that institution more of a social success than any of his predecessors—will welcome eagerly the richly illustrated volumes prepared by Mrs. Russell Barrington, who was his intimate friend for many years and has been allowed the privilege of including many letters not previously published. True, the ground had already been to a great extent covered by the masterly biography written with the sanction and co-operation of Leighton two years before his death by Ernest Rhys, and prefaced by a scholarly essay from the pen of F. G. Stephens; but the lapse of time since then has of course, to a certain extent, rendered it possible to judge more clearly what will be the ultimate position occupied by an artist whose personal charm had so much to do with his popularity during his lifetime, and the fact that he has passed away has rendered it possible to tell certain anecdotes of his generosity towards others that might have wounded his keen susceptibility had they come under his personal notice. Such anecdotes strike the keynote of Leighton's character and do more to reveal his true nature than even the many long letters from him to his parents that form the bulk of the first volume, all marked by unusual restraint and typical of the reserve that from first to last characterised the writer, a reserve with which his new biographer is evidently in thorough sympathy, so careful is she to tell nothing that could wound the most sensitive of her subject's relations and friends. It is, perhaps, in his correspondence with his beloved master,

Eduard von Steinle—on whom he seems to have lavished all the hero-worship of his youth, and for whom he retained the greatest admiration to the end—that Leighton most clearly reveals himself, appearing not as the triumphant artist, but as the revering pupil eager to convince his teacher that he has done his best. That Steinle returned to the full the younger painter's affection is proved by many beautiful letters here admirably translated, and his death, in 1866, was the one great grief of the future President's life. In the arduous task of preparing for the press the vast mass of material placed at her disposal, Mrs. Russell Barrington, who intends to give all the profits of the work to the Leighton House Endowment Fund, has had the assistance of Lord Leighton's only surviving sister and of his friends, Sir W. B. Richmond, Briton Rivière, Walter Crane, and Sir W. Thielton Dyer, all of whom have contributed reminiscences specially written for her. The one hundred and forty illustrations, many of which are in colour and photogravure, are, moreover, thoroughly representative, including, with several of the best known completed masterpieces, many drawings and sketches, some of which have never before been reproduced, so that they form a fairly complete epitome of their author's life-work.

The Art of Landscape Painting in Oil Colour. By ALFRED EAST, A.R.A. (London: Cassell & Co., Ltd.) 10s. 6d. net.—Mr. East has not attempted in this book to write of landscape painting in its elementary stages. His aim has been rather to give the already qualified student an insight into certain truths which have been revealed to him in his own practice of the art. To correct a false attitude towards nature, and to help the reader to understand the importance of technique, has been the aim of the book. It is illustrated by eight landscapes and a page of studies of effects in colour, and many half-tone pictures, chiefly from the painter's works; also an admirable selection from those pencil sketches in which he excels. In referring the student constantly back to nature, in striving to lead him away from the false path of affected style and of an imitative, superficial study of other people's pictures, Mr. East's book should serve a high purpose. The useful chapter on "Equipment" will be of the utmost value to the student. There are chapters specially devoted to composition, trees, skies, grass, reflections, and every student finds his supreme difficulty according to his nature in one of these. The author goes carefully and scientifically over the ground in each case, with the great resources of knowledge which

Reviews and Notices

his own long and successful practice has provided him with. Mr. East is of those who strongly advocate, as Ruskin did, that a painter should approach any object with as deep a knowledge of the characteristics of that object as he can. We cannot think of any painter who could be a better guide than Mr. East. He is not contemptuous of the beginner, and he has a literary faculty which enables him to explain his meaning very clearly. He wisely spends his energies in trying to get the student to observe always very carefully the subtler phenomena of nature, and he does this by pointing out the effect of the colours of different objects upon each other when seen in juxtaposition, and the effect of reflection from one thing to another. By telling the pupil where he may expect to find these effects and under what circumstances, he helps him to search for necessary truths and right things. Discoveries which will help the student in his painting must sooner or later result from thus looking at nature in a painter-like way.

The Fine Art Collection of Glasgow. (Glasgow: James Maclehose.) £2 2s. net.—In his preface to the series of beautiful photogravure reproductions of the chief masterpieces in the Fine Art Gallery of Glasgow, that include good examples of the work of Titian, Franz Hals, Rembrandt, Teniers, Jan Steen, Raeburn, Constable and Turner, as well as of many still living artists of note, such as Orchardson and Israëls, the well-known curator tells the whole story of the foundation and growth of the collection that seems likely as time goes on to become an even greater treasure-house to the student than it is now, so many are the additions constantly made to it by bequest or purchase. Mr. James Paton pays a just tribute to the brothers Foulis, who in 1753 founded the Glasgow Academy of the Fine Arts, that, though disastrous to them and their patrons, really sowed a seed that has borne excellent fruit; and he dwells on the pathetic circumstance that the true originator of the present gallery, Mr. Archibald McClennan, died deeply in debt in 1861, after having, the year before, bequeathed the nucleus of the present collection to his fellow-townsmen, who at first seemed likely to be unable to secure possession of it. Thanks, however, to the public spirit of the Town Council, the paintings and the buildings containing them were, in spite of bitter opposition, bought for a sum sufficient to satisfy the testator's creditors, though far below their intrinsic value.

Decken und Wände für das moderne Haus. Von M. J. GRADL. (Stuttgart: Julius Hoffmann.) Mk. 30.

—The author of this work is a well-known architect, painter and designer now residing in Stuttgart, but a native of Munich. He has built and decorated many houses in Zürich, Linz, Stuttgart and other German towns, and here from his own experience gives valuable hints to others for ceiling and wall decoration. The necessity of such works is obvious, for the small masters are eager to be up-to-date in their work, though they themselves cannot originate designs. The author, who is also editor of "Moderne Bauform" (J. Hoffmann, Stuttgart), a monthly journal of architecture, has till now published few of his own designs, his modesty being the reason for not having courted publicity for his work; but now that he has overcome this, the results here presented of his studies and experience will be welcomed by those interested in the decoration of homes.

Touraine and its Story. By ANNE MACDONNELL, with coloured illustrations by Amy B. ATKINSON. (London: Dent.) 21s.—Yet another book on Touraine, and one that, in spite of all the competitors already in the field, will undoubtedly hold its own, so beautiful are many of the illustrations it contains, so freshly is the apparently inexhaustible theme treated. Miss Atkinson has known how to select the most effective points of view, the most seductive atmospheric conditions, and has, moreover, in many cases skilfully contrasted the old-world character of the historic buildings represented with suggestive episodes of the everyday life of the present time. *The Place Pennereau, Tours; Old Manor, Tours; Azay-le-Rideau, Montrésol*, and, above all, the *Pastoral on the Cher, Little Shepherdess, Amboise, Preuilly-sur-Claise*, and *Chinon from the Quay* are amongst the most successful reproductions of sketches in oil that have yet been produced: true poems in colour. The writer of the new and exhaustive study of the "land of rivers," as Touraine is aptly called, is intimately acquainted with the literature in which the lovers of the fair province have voiced their undying admiration, and properly recognising that a country's best praise is that which comes from the heart of her own sons, has drawn upon De Vigny, Balzac and Rabelais, but she has not neglected the almost equally eloquent outsiders, Alcuin, Bentivoglio, Florio and the best of their modern successors. Very specially interesting are her chapters on Tours, where she spent the *nouvainie* of its patron saint, St. Martin; Loches, the story of which she tells from the beginning of the hundred years' war to the marriage of Charles XII. to the widowed Anne of Brittany; Chenonceaux, the capricious, fickle character of which she skil-

Reviews and Notices

fully brings out, and Amboise, with the long chequered story of which she is thoroughly familiar.

Ausstellung Deutscher Kunst aus der Zeit von 1775-1875 in der Königlichen Nationalgalerie, Berlin, 1906. Katalog der Gemälde mit 1137 Abbildungen. Herausgegeben vom Vorstand der Deutschen Jahrhundertausstellung. (Munich: Verlagsanstalt F. Bruckmann.) Mk. 60.—This work constitutes the second volume of the great illustrated catalogue of the recent centennial exhibition of German art held at the National Gallery in Berlin, and is published on behalf of the committee. The companion volume, which has already been noticed in these columns, comprises a selection only of the principal works exhibited on this historic occasion, but the present volume appears to include the whole of the oil-paintings brought together as the result of the indefatigable labours of the organisers. The names of the artists are here arranged in alphabetical order, whereas in the other volume they are grouped partly according to centres and partly according to periods. Accompanying each entry is a reproduction in black-and-white of the painting referred to, save where the work has already been reproduced in the first volume; and under each name is given a brief summary of the artist's career. With each of the many hundreds of entries a short description is given of the colour-scheme of the picture catalogued; these have been written by the well-known art critic and writer Herr J. Meyer-Graefe, whose labours in this direction greatly enhance the value of the volume as a work of reference. All the great names that have figured in German art during the nineteenth century are here in evidence. Among painters who flourished in the first half K. D. Friedrich is represented by thirty pictures, Franz Krüger by twenty-five, Chodowiecki, Füger and Waldmüller the miniaturists, J. A. Koch, W. von Kobell, J. C. C. Dahl and others, by numerous typical examples; while of the later masters Feuerbach heads the list with fifty six; Leibl and Böcklin come next with thirty or more; and Trübner, Thoma, von Marees, Menzel and Lenbach are all well represented. The reproductions, though rather small mostly, are very clear; and speaking generally the get-up of the volume reflects the greatest credit on those responsible for its production.

Untravelled England. By JAMES JOHN HISSEY. (London: Macmillan.) 16s. net.—Mr. Hissey's new volume relating the adventures of himself and his

wife in a motor tour in Sussex and Hampshire yields nothing in interest and charm to any of its predecessors. A keen observer, a true student of human nature, and gifted with a rare sense of humour, Mr. Hissey is a kindred spirit of Robert Louis Stevenson, asking, like him, for nothing but "the jolly heaven above and the highway nigh him"; he is ready to be pleased with everything. The more primitive and out of the way the hostelry at which he puts up the better he likes it, and he can even sympathise with the professional tramp who loves, as a member of the fraternity once said to him, "to rove about the country on his two feet," quoting an epitaph to "a poor beggar who always was tired, for he lived in a world where too much is required," concluding with the touching words: "Friends, grieve not for me that death us do sever, for I am going to do nothing for ever and ever." Mr. Hissey mourns over the terrible difference between the homes of the country folk of the past and those of the present, telling how a certain speculative builder in full activity declared he could turn out three houses with the materials of one. Though he avoids historical data and technical details in describing old churches, manor houses and cottages, of many of which he gives photographs, this most appreciative writer reveals considerable knowledge of architecture and archæology. He relates also, by the way, some very significant anecdotes of how ecclesiastical matters are managed in rural England, as when he says that the Vicar of St. Nicolas, Pevensey, rescued the chancel from being used as a cattle shed, and pays its owner a penny a year to secure the right to hold services in it.

Highways and Byways of Berkshire. By JAMES EDMUND VINCENT. With Illustrations by FREDERICK L. GRIGGS. (London and New York: Macmillan.) 6s. net.—The publishers of the delightful Highways and Byways Series, that still holds its own in popular esteem in spite of the formidable competition of colour books, are to be congratulated on having secured the services of Mr. Vincent for their new volume on Berkshire, which has been very suitably illustrated by Mr. Griggs, who has proved himself as entirely in touch with his subject as his literary collaborator. To both the work has evidently been a labour of love, and the writer declares in his preface that, though others might have been more fitted for the book, none could have more thoroughly enjoyed it than he. Mr. Vincent has the power of calling up in a series of vivid pictures the evanescent characteristics of the environment past and present of each scene described; and he is, moreover, able to

Reviews and Notices

realise the personalities of the minor as well as the chief actors in the various stages of the life-story of each district. Berkshire has found in her new biographer a most sympathetic interpreter, one who knows how to read the meaning of the most trivial everyday incidents, and to trace their connection with those of days gone by.

We have received from the Fine Arts Publishing Co. a dainty catalogue of the series of the well-known Burlington proofs. The catalogue contains between sixty and seventy miniature reproductions by the mezzogravure process which are remarkably clear for their size. Each reproduction is accompanied by a paragraph of interesting information concerning the original picture and its author, together with the size of the Burlington proof. The series includes reproductions of the work of Albert Moore, Rossetti, Burne-Jones, Sir J. Millais, Lord Leighton, J. W. Waterhouse, Napier Hemy, Constable, Gainsborough, Morland, Botticelli, Whistler, Rembrandt, Velasquez, and other equally celebrated painters.

The beautiful harmony of colouring to be found in the wings of butterflies and moths may be especially recommended to the young student of decorative art. Some of the daintily mounted examples prepared by Messrs. Shelley W. Denton & Co. should be in every art school and designer's studio.

The makers of the well-known Waterman "Ideal" Fountain Pens have submitted one of them to us for examination and trial. Among other admirable features, one is that the "feed" by which the ink is conveyed to the nib does not permit of more than a sufficient quantity passing while being used. In general construction this instrument, which has been awarded a Grand Prix at the Milan Exhibition, is, we believe, as nearly perfect as it is possible to make it, and being now made in many choice designs as well as plain, may be commended to those who desire to present their friends with an article at once useful and handsome.

The Wellington "Slow Contact Plates" have, in our hands, given good results for lantern slide-making. They are of the "Gaslight" variety, and, as their name implies, are for contact work only. The slides we obtained on them are bright and clear, and we found it easy to obtain either black, sepia or reddish tones.

BOOKS RECEIVED.

(See Advertisement pages.)

PRICES AT RECENT PICTURE SALES.

NOVEMBER 15. Petit Gallery, Paris. Collection Von Derwics :—

Achenbach ...	... <i>La Baie de Naples</i> ...	4,800 frs.
Bonheur, Rosa ...	... <i>Le Départ pour le Marché</i> ...	30,000 „
Breton, J. ...	... <i>L'Attente</i> ...	6,100 „
Calame ...	... <i>Le Torrent</i> ...	4,300 „
Diaz ...	... <i>Vision d'Orient</i> ...	17,200 „
Dupré, Jules ...	... <i>L'Etang</i> ...	27,500 „
Hébert ...	... <i>Jeune Fille</i> ...	8,100 „
Isabey ...	... <i>Défense au Château (1868)</i> ...	20,000 „
Lays ...	... <i>Le Tric-Trac</i> ...	3,700 „
Marais ...	... <i>Ville Hollandaise</i> ...	24,500 „
Meyer von Bremen ...	... <i>La Lettre</i> ...	6,800 „
Troyon ...	... <i>La Rentrée des Bêtes</i> ...	34,500 „
" ...	... <i>La Charrette</i> ...	4,600 „
Verboeckhoven ...	... <i>Le Paturage</i> ...	4,500 „
Ziem ...	... <i>Venise: Embarquement du Doge sur le Bucentaure</i> ...	37,200 „

NOVEMBER 19. At Christie's. Modern German Pictures :—

Achenbach, O. ...	... <i>Villa in Naples</i> ...	132 gs.
" ...	... <i>Ostend Pier</i> ...	110 „
Grützner, E. ...	... <i>In a Monastery Cellar</i> ...	290 „
Maris, W. ...	... <i>Milking Time</i> ...	205 „
Melbyre, A. ...	... <i>Brig in a Rough Sea</i> ...	120 „
Voltz, F. ...	... <i>Watering Cattle</i> ...	300 „

NOVEMBER 20. At Schulte's, Berlin. Baron Königs-warter's Collection :—

Canaletto ...	... <i>Doge's Palace, Venice</i> ...	£1,625
Cuyt, A. ...	... <i>Landscape</i> ...	3,600
Hals, Franz ...	... <i>Man with the Black Hat</i> ...	1,450
Marquet, J. ...	... <i>La Marquise de Pouriane</i> ...	3,650
Potter, Paul ...	... <i>Landscape</i> ...	650
Rembrandt ...	... <i>Portrait of himself</i> ...	9,000
Reynolds, Sir J. ...	... <i>Portrait of himself</i> ...	1,180
" ...	... <i>Portrait of Sir A. Hume</i> ...	765
Rubens ...	... <i>Portrait of Frederick Marselar</i> ...	4,200
Teniers ...	... <i>(One of six works)</i> ...	1,500
Vandyck ...	... <i>Portrait of an unknown person</i> ...	2,950
" ...	... <i>Portrait of an unknown person</i> ...	2,800

NOVEMBER 24. At Christie's. Oil Paintings and Water Colours :—

Ansdell, R. ...	... <i>Flocks on the Grampians</i> ...	150 gs.
Calderon, P. H. ...	... <i>Home after Victory</i> ...	85 „
(Fetched 900 guineas in 1875.)		
Cooper, T. S. ...	... <i>The Contrast</i> ...	200 „
" ...	... <i>Cattle by a Stream</i> ...	120 „
Cox, D. ...	... <i>The Seasons (set of 4)</i> ...	28 „
(Fetched 900 guineas in 1888.)		
La Thangue, H. H. ...	... <i>In a Cottage Garden</i> ...	110 „
Leighton, Lord ...	... <i>Helen of Troy</i> ...	300 „
(770 guineas in 1873.)		
Turner, J. M. W. ...	... <i>Salisbury Cathedral</i> ...	480 „
Yeames, W. F. <i>The Fugitive Jacobite</i> ...	100 „
(Once fetched 460 guineas.)		

T-Square Exhibition

AMERICAN SECTION

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THE PENNSYLVANIA ACADEMY OF THE FINE ARTS AND THE T-SQUARE CLUB'S EXHIBITION OF ARCHITECTURE AND THE APPLIED ARTS

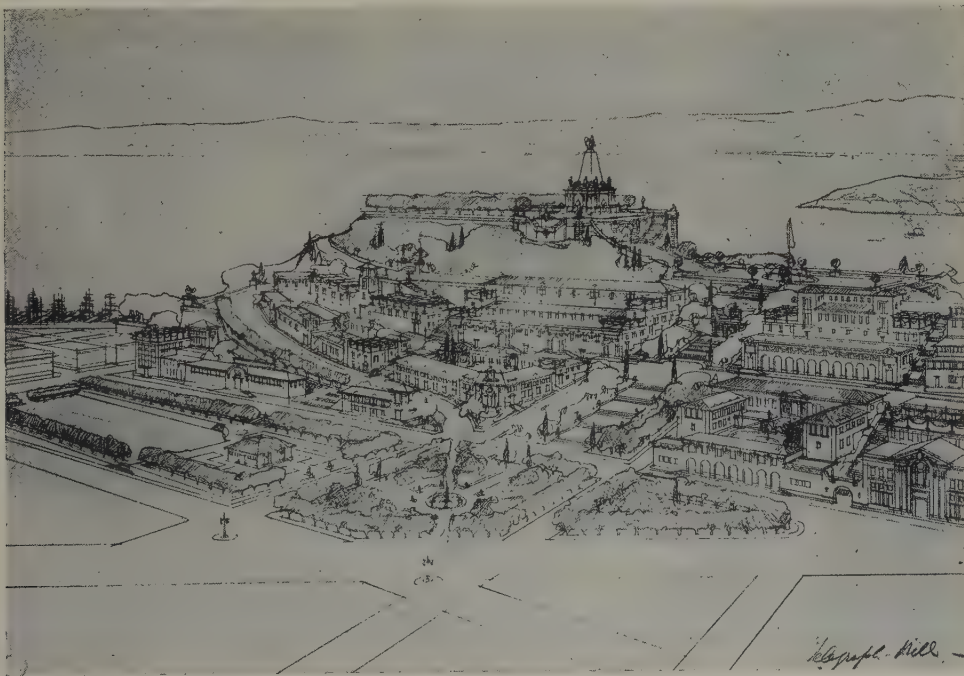
BY LEILA MECHLIN

IF ANY fault were to be found with the architectural exhibition set forth last December in the Pennsylvania Academy of the Fine Arts, in Philadelphia, it was for prodigality rather than meagreness. A bewildering amount of interesting material was collected for the purpose, and so comprehensive was its nature, so wide its scope, that as a whole it was hard to grasp. The object, in a single word, was cooperation—cooperation between the architects, painters, sculptors and artisans, and with the general public. The desire was to show the alliance of all the arts and to give an intelligible survey of the field of their present activities. Not only were architectural drawings shown, but mural paintings and sculpture, garden schemes and interior decorations; and while each was given a separate section, all were so arranged as to manifest their common relationship. And this is a point which should

be gratefully noted, for too often are they apparently divorced—too seldom is their dependence upon one another made patent.

In order that the exhibition should address itself to all, rather than the few, the architectural work was generally set forth by means of perspective drawings and photographs—pictures of the buildings as they would, or did, appear when completed—and yet so determined is the public to make of architecture a fetish, to believe it to be a mechanical science rather than a beautiful art, that far the greatest amount of attention was bestowed upon the mural paintings and sculpture. It is, of course, difficult for an architect to make a satisfactory exhibit, inasmuch as the nature of his work precludes the use of originals and requires him to fall back upon drawings or photographs. His medium is building material, and in judging his work environment must always be taken into consideration. But great care is employed to-day in the rendering of architectural drawings, and photography as a witness is worthy of confidence, so such an exhibition as this could safely be accepted as representative, and found deeply significant.

Architecture is the backbone of art and its attributes are in no sense peculiar. Proportion, composition, colour, yes, even light and shade, play an important part in all its manifestations, as well as



SKETCHES FOR SAN FRANCISCO
TELEGRAPH HILL

D. H. BURNHAM, ARCHITECT
DRAWING BY E. H. BENNETT

T-Square Exhibition

that long-avowed enemy of art—utility. To a great degree the necessities of a building must develop its design, but they need not dominate it. Indeed, for this reason it need not be any the less beautiful or attractive. The man who helps to build a city must comprehend pictorial values as well as the man who paints one on canvas. The art of the house, the street, the public park is no less vital than that of the great indoor gallery. "On our introduction to a city," Sir Alfred East has said, "the first impression we gain of its culture, of its power, of its dignity and of its history is revealed in its architecture; we have to stay to find the worth of its paintings and its literature." Environment affects ethics, and the architects are creating environment. They are building not merely for to-day, but for the future. Surely it behooves us, then, to ask how they are building, and to turn for answer to a general survey of their field.

It is not an exaggeration to say that a better opportunity for such a survey was never found than in the recent Philadelphia exhibition, for while much notable work was not included in its catalogue, almost without exception the leading American architects were represented. And, furthermore, almost no field of endeavour was forgotten. There were public buildings, private residences, both country and city homes, universities, churches and business buildings; no one kind in preponderance, and all ably shown—the very cream of current production.

Taking the exhibits collectively, a certain lack of originality might have been deplored, together with an inclination to become, perhaps, the servant rather than the master of tradition. There were indications that the classical might be "run into the ground," that the English cottage style be unwisely adapted, and the Spanish Mission inappropriately employed, by those who followed rather than led their fellows; but, on the other hand, there was an increased dignity in the mass of work, a new seriousness and sincerity which augured well. The great fault that has been found with American architecture has not been its lack of cleverness, but its want of care; it has savoured of haste and immaturity; it has not been thoughtful or always refined. But in this it is making notable progress, and perhaps the very lack of originality deplored may be taken as a good omen and construed as the temporary effect of greater learning and more careful study.

Looking back over the exhibition, certain works are more vividly recalled than others on account of their pronounced merit and significance. Such, for example, as those contributed by Messrs. McKim,

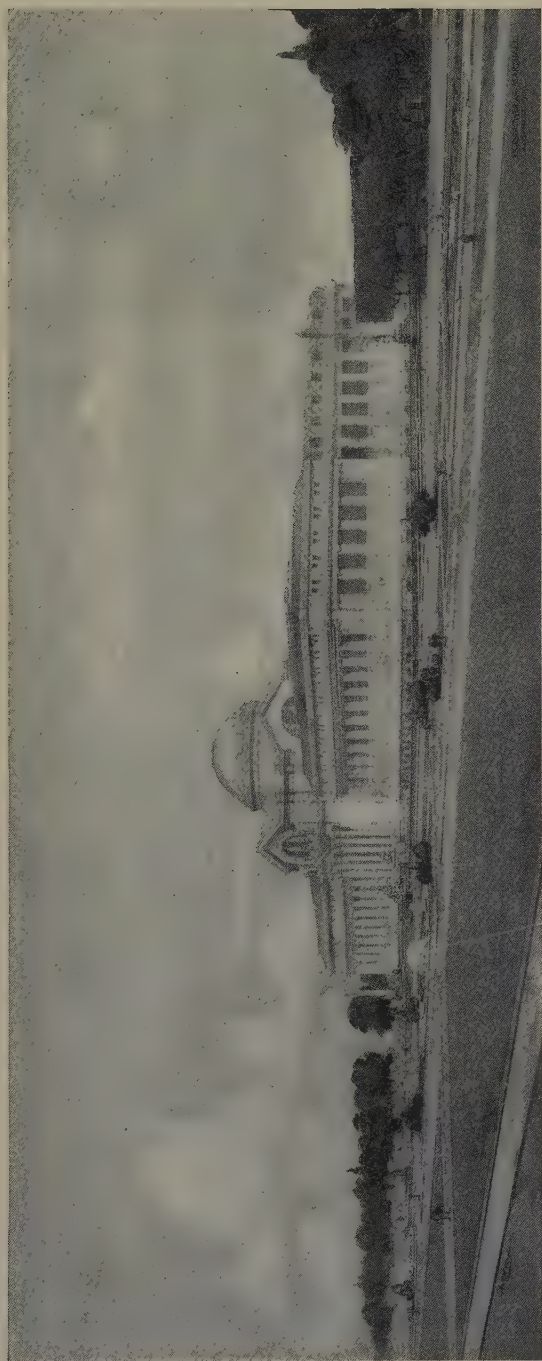
Meade and White, which through their calm dignity, strength, reserve, charm of line and proportion, attain a notably high plane. A model was shown of the Girard Trust Company's Building, which is now in course of erection on Broad Street, Philadelphia; a photograph of Mr. J. Pierpont Morgan's recently completed library, with a series of splendidly rendered drawings of the Pennsylvania Railroad's new terminal in New York, and one of the monument to prison-ship martyrs, which has well been declared exemplary.

Messrs. Cram, Goodhue and Ferguson, than whom none has better adapted the Gothic to modern needs, showed, besides their design for the cadet barracks at West Point, the drawing of the Diocese of Nova Scotia's new cathedral; and, emphasising their versatility, designs for a cathedral and a church, fashioned expertly in the Mission style, for the city of Havana. And with the ecclesiastical work Messrs. Lord and Hewlett's scheme for the rebuilding of St. Thomas's Church, New York, claimed both attention and high commendation.

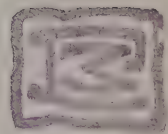
With the public buildings the new National Museum, designed by Messrs. Hornblower and Marshall, of Washington, because of its good proportions, careful treatment and appropriate character, deserves mention; while manifesting the immense advance that has been made in government work in late years were found examples of post-offices and other buildings, either executed in the supervising architect's office, or let, under the Tarsney Act, to outside men.

One entire section of the exhibition was devoted to drawings entered in competition for the Peace Palace of the Hague, held under the Carnegie Foundation, together with photographs of all the prize-winning designs, none of which was by an American. Nothing, perhaps, could exceed the excellence of the manner in which Messrs. Carrère and Hastings's drawings, in the first group, were rendered; but the rendering was superior to the design, which, while correct and well handled, was trite and ill applied. It was, however, better than its competitors, and far superior to the one awarded the prize; which, according to the photograph, resembled far more a millionaire's hotel than a great international peace palace.

Noting the practical character and fine rendering of Messrs. Palmer and Hornbostel's Carnegie Technical School, the strength, appropriateness and enduring merit of Messrs. Cope and Stewardson's Bryn Mawr and Washington University buildings, one naturally passed to a consideration of the exam-



U. S. NATIONAL MUSEUM, WASHINGTON, D. C.
HORNBLLOWER AND MARSHALL, ARCHITECTS



T-Square Exhibition



БРЫН МАУР COLLEGE LIBRARY

COPE AND STEWARDSON. ARCHITECTS

ples of domestic architecture, which must have had an absorbing interest for all.

Curiously enough, no great city mansions were in evidence, and even the majority of the country houses were of comparatively modest proportions. Probably as great advance was shown in this type of work as any—surely the houses exhibited were for the most part orderly in their arrangement, home-like and artistic. They had an air of comfort and refinement; they were handled in a big, broad way, and with excellent feeling. There seemed to be a determination to keep them simple and make them livable—picturesque but not ornate. Of course, there were some exceptions—some with broken and uneasy lines, misplaced openings and truant chimneys—but collectively they were good—too good to particularise, though personal liking for certain examples proves a strong temptation.

To coloured and especially pictorial drawings a whole section was given, in order that the public might observe not merely the care but the skill employed by the architects to make their works thoroughly intelligible to their clients. Many of these from the pictorial standpoint alone were charming, while architecturally they set forth admirable designs. There was work in water colour, India ink, pencil, chalk, charcoal and other mediums; designs and renderings by Messrs. Wood, Donn and

Deming, Churchman and Thomas, Frank Miles Day and Brother, Newman and Harris, Charles Adam Platt, Wilson Eyre and Jules Guerin, as well as many others.

And this notable group seemed to establish the kinship between the builders and the landscape designers, the house and its garden, the office building and the park. For with these were shown plans for not only the home but the grounds which surrounded it, and in an adjacent corridor were exhibited a collection of fifteen pictures, chiefly rendered by Mr. Jules Guerin in his inimitable manner, demonstrating the plans made by the Park Commission for the beautifying of the National Capital.

The necessity of having a plan for the development of a city, one that will look far into the future and anticipate its needs, is becoming more and more fully recognised. Interest in municipal improvements has been thoroughly aroused, and civic societies all over the country are devoting themselves to the betterment of civic art. Environment, as I said before, is part of the architect's business, and not only must he suit his building to its surroundings, but the surroundings to his building. To recognise the possibilities of the future through existing conditions, to create anew, with given tools and material, harmonious effects, where oftentimes the opposite were found, is the work of the landscape

T-Square Exhibition

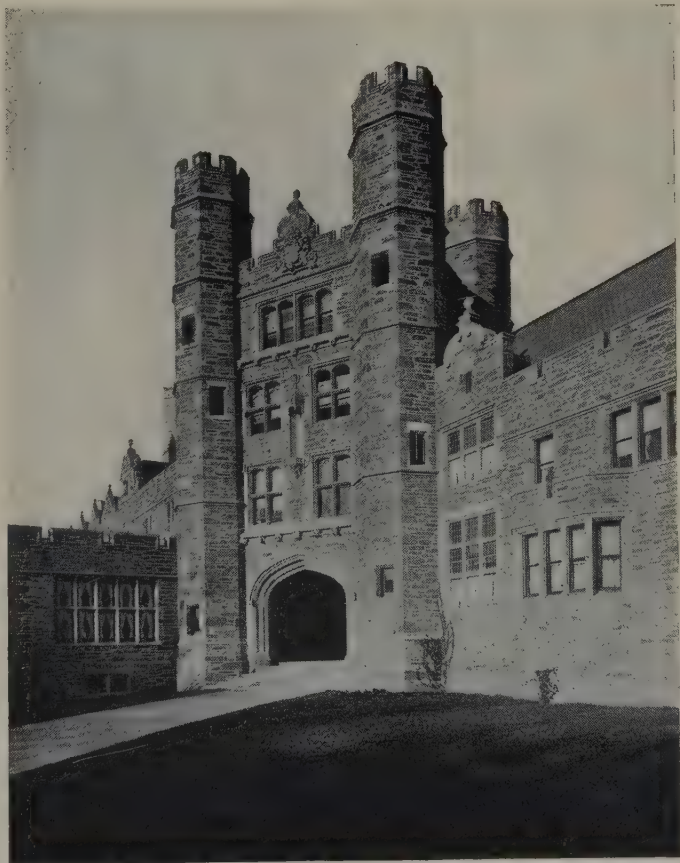
architect—of any architect who is more than a mere builder. As the background is to the painted portrait, so is the landscape to the country house or the great city. Great would be the incongruity if it were executed independently—sorry indeed is the result when it is not developed sympathetically. Being comparatively a young nation and richly endowed by nature, we have almost unparalleled opportunities, and that they are being realised and not wasted was testified by the work in this exhibition—such work as the Park Commission's plans for Washington, Messrs. D. H. Burnham and Company's preliminary drawings for the beautifying of San Francisco, the Olmstead Brothers' Boston parks and Scarborough gardens, and the numerous instances of well-treated private estates furnished by various architects.

But this was not all. The field of architecture includes both sculpture and painting; the house when completed must be adorned, and both public and private grounds can be beautified by the artist. Through the cooperation of the National Sculpture Society certain examples of outdoor sculpture were included in this exhibition—not monumental works, but chiefly those intended for architectural adaptation. There were the half-size casts for the New York Custom House groups by Mr. Daniel C. French, the competing model for the doors of the chapel at the Naval Academy, by Mr. Adolph Weinman, and other notable works, but as a whole the section was disappointing.

It is true that along these lines American sculptors have not made their greatest progress. Some better work has been done than was shown here; but, facing the truth, it must be admitted that there is still much room for improvement. Where, save in transient expositions, are our beautiful fountains, our great park groups, our noble public memorials? Have they all, through the demand of the public, become statues of more or less worthy heroes? Why have we so little garden statuary, so few fine adornments for our public buildings? Is it the fault of the sculptors or their patrons? These are questions which this exhibit made pertinent.

To be sure, as I have already said, there were Mr. French's groups, which, if inclined to be conglomerate, have undoubtedly great sculptural dignity, as well as Mr. Herbert Adam's fine Welch Memorial, sections of Mr. Charles Grafly's remarkable *Fountain of Man*, Mr. Roth's animals, Mr. Eli Harvey's lions, Mr. Piccirilli's *Satiro* and the Misses Eberly and Hyatt's *Boy and Goat*, all deserving commendation; but there were also Mr. Massey Rhind's figures for the Indianapolis Court House, which in position are said to be creditable, but detached are weak and uninteresting, and Mr. Andrew O'Connor's figures for the Essex County Court House, which are ill-proportioned, besides much more uninspired work. And yet it was probably more for omission than commission that fault could be found. Not because the exhibit was inferior, but incomplete, not because the work itself was bad, but not better, more spontaneous, original and feelingly wrought, is complaint made.

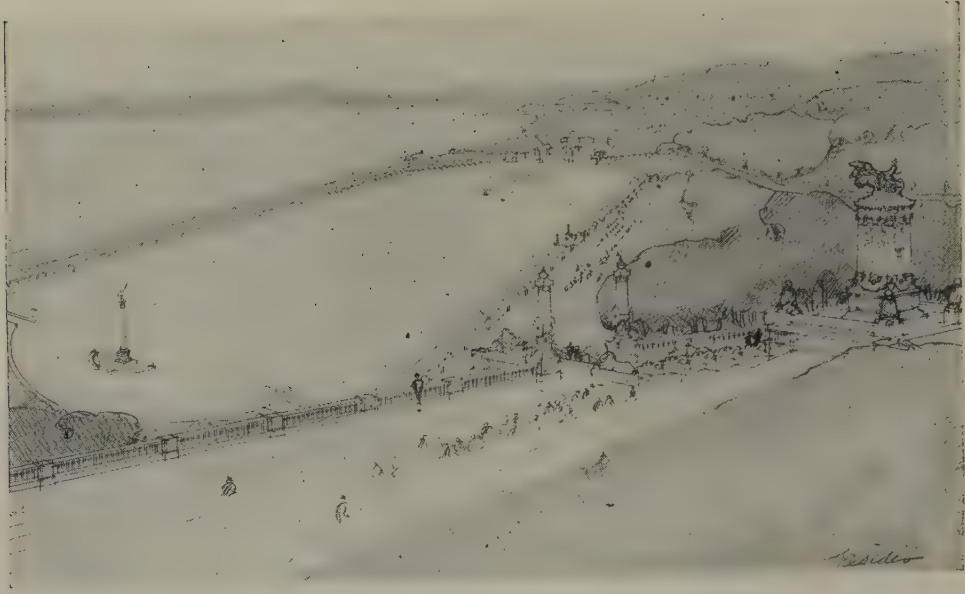
But if shortcomings were noted in this section of



BRYN MAWR COLLEGE
ROCKEFELLER HALL

COPE AND STEWARDSON
ARCHITECTS

T-Square Exhibition



SKETCHES FOR SAN FRANCISCO
PRESIDIO

D. H. BURNHAM, ARCHITECT
DRAWING BY E. H. BENNETT

the exhibition, they were atoned for in that which was given up to the work of the mural painters. In no other branch of art has America in recent years made larger contribution. The Library of Congress was only finished in 1897, and it was one of the first public buildings which mural painters adorned. Its interior decoration was in a measure an experiment, but one which has proved far-reaching in its effect. It did not create ability, but furnished opportunity, and this was all that was needed. For years before the great library was even planned, Mr. John La Farge and some others had been giving the matter consideration and helping to pave the way for the later comers. It was, therefore, peculiarly interesting to find in this exhibition not only photographs of important finished work, but preliminary studies made by the foremost painters for its execution. It was worth much to be able to become acquainted with the artists' methods of working, and to learn how much care and thought went into the completed paintings.

One large wall panel was occupied by a collection of work by Mr. La Farge, including sketches, water colours and oil paintings, designs for windows and for wall spaces, each exquisitely drawn and minutely studied. Another—the entire end of the large main gallery—was given to Mr. E. H. Blashfield's work, and showed, besides photographs of his decorations in the Iowa State Capitol, Baltimore Court House, Minnesota Capitol and Citizens' Bank of

Cleveland, studies for decorations in the Church of the Saviour, Philadelphia, for Mr. Adolph Lewisohn's residence and the Essex County Court House.

The entire series of mural paintings made by Miss Violet Oakley for the Pennsylvania Capitol were shown by photographs, as were Mr. Kenyon Cox's lunettes for the Minnesota State House. Mr. Van Ingen was also ably represented, and both A. B. Wenzell and Everett Shinn, who are probably better known as illustrators than mural painters, made excellent contributions. Mr. Karl Newman showed a large, colourful, but otherwise unattractive, study for a ceiling decoration; Mr. H. B. Fuller, a panel delightful in feeling, but immature in treatment; and Mr. Robert Reid, a composition which was pleasing, but neither appealing nor insistent. Again, one might have been tempted to complain of the generosity of the feast while appreciating gratefully its bounty; for, turning from the wall paintings, which offered large reward for study, one was confronted by many designs for coloured glass windows which naturally merited close scrutiny. Some of these were admirable, but a number seemed to lack strength and simplicity—to be more truly pictures translated into window shapes than designs made for glass with a knowledge and understanding of its prerogatives and limitations.

In order to encourage the trades in artistic production, contributions in the way of electroliers,



COMPETITION DRAWING FOR THE HAGUE PEACE PALACE
CARRERE AND HASTINGS, ARCHITECTS



GARDEN AT SCARBOROUGH, N. Y.

OLMSTEAD BROS., LANDSCAPE ARCHITECTS



GARDEN AT SCARBOROUGH, N. Y.

OLMSTEAD BROS., LANDSCAPE ARCHITECTS



GARDEN AT SCARBOROUGH, N. Y.

OLMSTEAD BROS., LANDSCAPE ARCHITECTS



GARDEN AT SCARBOROUGH, N. Y.

OLMSTEAD BROS., LANDSCAPE ARCHITECTS

T-Square Exhibition

tiles, leather work and the like were solicited and given prominence. The artisan also is the architect's co-worker, and because an object comes from a factory and is produced in quantity it need not be inartistic or unworthy. This part of the exhibition might well have been enlarged and probably will be in subsequent seasons. While not all that had been hoped for it, at least a step was taken in the right direction and promise given of better things to come.

And still three features of this great exhibition remain to be noted: the water colours and photographs made during foreign travel by American architects of the great architectural works abroad, the work done in the several architectural schools of America during the past year; and a group of works contributed by eminent French architects—Chedanne, Duquesne, La Peyrer and Marcel. I have purposely left these to the last for consideration, as they seemed less a part of the whole than the rest, and more nearly allied to one another. It is, after all, to the Old World that we go for example and for learning; the world's great monuments of architecture are there, and our effort is not to invent new styles, but to properly and appropriately adapt the old ones to our present needs. The promise of the future may be in America, but the seed was sown in foreign soil. We have good reason to be proud of our architectural schools; no man need now go abroad to study, but we must acknowledge our indebtedness to the Ecole des Beaux Arts for the sound training it has given our young men, and to those of its graduates who have helped to introduce its thorough methods of instruction in our present-day schools. Good teaching and broad knowledge are the sure foundation upon which the best work is built, and if we have real ability we need have no fear of being overtaught or otherwise.

The work of the distinguished French architects, which, by the way, was sent over expressly for this exhibition, was of a distinctly scholarly type and manifested not merely searching study, but a determination to give serious thought to the least detail. And this was in itself a lesson if not misconstrued. We need not imitate the Frenchmen, but we can with advantage, like them, be chary of our reputations and do no work slightly; we can finish better than we do, and we can in the end make the work itself reward us.

The strength of art lies in the unity of its several branches and it is only by recognising the breadth of its field that real progress will be made. The architects, sculptors, painters and craftsmen, if they are to accomplish large results, must work together, and the tendency of such an exhibition as this was

not merely to exalt their productions, but to bring them into closer and more sympathetic relationship.

But beyond this, as Sir Aston Webb has said, we must believe in our art if we are to advance it, and to the public mind this exhibition gave reason for faith. Certainly, from even such a brief summary it can be seen that our architects are building wisely and well, our sculptors are standing on the threshold of accomplishment, and our mural painters and designers are in the vanguard of the forward movement—and more than this should not be asked.

THE PENNSYLVANIA ACADEMY OF THE FINE ARTS holds its one hundred and second annual exhibition this month. The exhibition remains on view till February 24.

THE CORCORAN GALLERY OF ART opens its exhibition of contemporary American oil paintings on February 7, closing March 9. This exhibition is quite in the nature of an innovation for Washington and is not to be confused with any previous exhibitions held there. It is the outcome of action taken by the trustees of the gallery in January, 1906, which aimed to turn to account the prestige of position in the national capital in gathering a showing of American oil painting definitely national in scope.

THE CHICAGO ART INSTITUTE is holding its annual exhibition of works of artists of Chicago and the vicinity, to continue till February 24. Other recent exhibitions held by the Institute have been those of the drawings of a group of illustrators—Frederick Richardson, Ernest C. Peixotto, Orson Lowell, William D. Stevens; mural decorations and other paintings by William Penhallow Henderson; water colours by George F. Schultz; paintings by Frederic Clay Bartlett, Birge Harrison and Hermann Dudley Murphy and miniatures by Miss Anna Lynch.

THE PRATT INSTITUTE, of Brooklyn, New York, has held an exhibition of landscape paintings by William Longson Lathrop. Mr. Lathrop is a native of Illinois and lives in Pennsylvania. He is an associate of the National Academy of Design and a member of the New York Water Colour Club. He is represented in Carnegie Institute and in the collection of the Minneapolis Society of Fine Arts.

THE ARCHITECTURAL LEAGUE, New York City, is holding an exhibition, closing February 23.



STUDY FOR PENDENTIVES
ESSEX COUNTY COURT HOUSE
BY E. H. BLASHFIELD

National Academy of Design

THE WINTER EXHIBITION OF THE NATIONAL ACADEMY OF DESIGN BY ARTHUR HOEBER

RECENT years have seen little difference between the spring exhibitions of the National Academy of Design and those of the Society of American Artists. If the older organisation had grown more liberal, the younger had become less exigent. The old academicians saw—possibly, not without regret and, it may be, indignation—things admitted and given prominent places that were far above their ken, and which seemed to them outlandish and stupid, while the Society, now and then, was more kindly than some thought the occasion called for in admitting certain contributions, and its action finally culminated in a rupture, in 1897, when some of the important members broke away and formed the Society of Ten American Painters. In April last year, as all the art world knows, the Academy and the Society of American Artists joined forces, and this present display is the first since that union, so that it has been looked forward to with some anticipation, though, inasmuch as this is a winter exhibition, one must really wait until the annual spring display before a just estimate can be had.

The story of the academician's right of line space, not to say admission, is too old to be thrashed over again here. Its effect on the show is, of course, unmistakable and ever will be. Not thus are fine exhibitions made. It is a handicap that hanging committees have ever struggled against, and which militates against the excellence of this, as of other shows. There are a fair number of men who are out of the running, artistically, who are present this time, occasionally in prominent positions, though it is true the jury has done wonders in making their contributions felt as little as was possible under the

circumstances. Yet here they are and one may not altogether escape them. What is lacking, perhaps more than anything else, is a lot of centres—*clous*, as it were—on which to hang the rest of the display, one of the things that help to make the exhibitions of the Pennsylvania Academy of Fine Arts so noteworthy. There are a few here, it is true, but far from enough. The average visitor carries away little of the rank and file of the contributors and needs something whereby to be impressed. A handsome Sargent would help amazingly to pull up the general average; a group of some of the foremost painters' work gives a distinction not otherwise obtainable, and these help to fix in the spectator a vigorous impression of the display. For this purpose a jury is not so practicable as some responsible manager with taste, judgment and executive ability; one who can supplement the work of the jury and give that final touch to raise the show above the commonplace.

We remark little this time in the way of departures. The revolutionists of yesterday have, generally speaking, settled down to be law-abiding citizens of the republic of art. Maybe it is that our eyes have become accustomed to their various manners and they no longer strike us as being radical. The portraits do not abound in large numbers. Nor is



CARNEGIE PRIZE
"NIGHTFALL ALONG THE SHORE"

BY BEN FOSTER



"THE ARABIAN NIGHTS"

BY W. GRANVILLE SMITH



"THE GULF STREAM"

BY WINSLOW HOMER

National Academy of Design

this an occasion for distress, since the average portrait is outside of the owner, his friends and family not a wildly absorbing thing, masterpieces being few and far between. Yet there are some good ones here—prominent among them being one by Albert Sterner, of his son. Mr. Sterner, who is better known for his exquisite illustrative work, sends a large, ambitious canvas of a handsome lad standing under a tree with a dog by his side and a vast stretch of distant country vaguely seen. It is poetic, of course, for the man touches nothing that does not bear the imprint of his mental charm and sentiment, and the colour is fairly attractive, yet the canvas is a bit empty and scarcely furnishes reason for its area. But it is a departure; it is out of the beaten path, and one may not pass it by without a careful look and being impressed by its distinction.

With a *naïveté* all too rare in our exhibitions, Luis Mora renders charmingly a portrait group of two children, which he calls *The Pirate and the Prisoner*, for he has thus given an added pictorial interest to the arrangement, representing the lad, with slouch hat and gun, standing behind a sweet-faced little maid, who is seated on the floor in front of him. It is all an agreeable bit of unconscious adolescence, direct, earnest and capably presented by a very clever craftsman who has made great strides, and is yet, we make bold to assert, only at the beginning of his career. This, too, is a sizable canvas, but it is full and gives genuine pleasure in the contemplation. The *Brabanconne*, by Gari Melchers, turns out to be one of his familiar Dutch maids, in all the bravery of attractive and quaint costume, at full length, painted with his virility and effectiveness, but more of a portrait study than a pictorial composition. As such, however, it is able and has distinction. Irving R. Wiles, among the best of the portraitists, has two works, a man and a woman, the former, Mr. Powell, being very like and in the nature of a brilliant impression of the man; the second, full of graciousness in pose and painting. William T. Smedley, in a portrait of the singer, David Bispham, gets excellent character with a suavity of handling, while a canvas of his little girl, seated in her chair with her doll, receives the Proctor prize for portraiture.

Cecilia Beaux is singularly quiet in her Richard Watson Gilder, the likeness being capital, and the Scotchman, Alexander Roche, in a small genre of his friend Ben Foster, is happy and gets the personal side of the model. One may not mistake Samuel Woolf's portrait of Mark Twain for that of any one but the distinguished writer, yet we have a preference for another work that Mr. Woolf sends—a

study of a man seated. Robert David Gauley, in an unpretentious little canvas of a woman in grey, secures distinction and impresses the spectator with his earnestness, his research into character, and his ability to manipulate his pigment, all of which are above the commonplace, and there is a small and equally modest performance, from Will Howe Foote, of a pretty girl, painted obviously *con amore*. We must include among the portraitists the names of I. M. Gaugengigl, Charles C. Curren, Thomas Eakins, Maurice Fromkes, and Robert Henri, the last having his *Spanish Girl*, an ambitious canvas, though we prefer his delightful *Girl in the Fur Cape* as being altogether more spontaneous and entertaining. Finally, Childe Hassam has a portrait wherein there are faults of construction, and though the colour is highly decorative and the

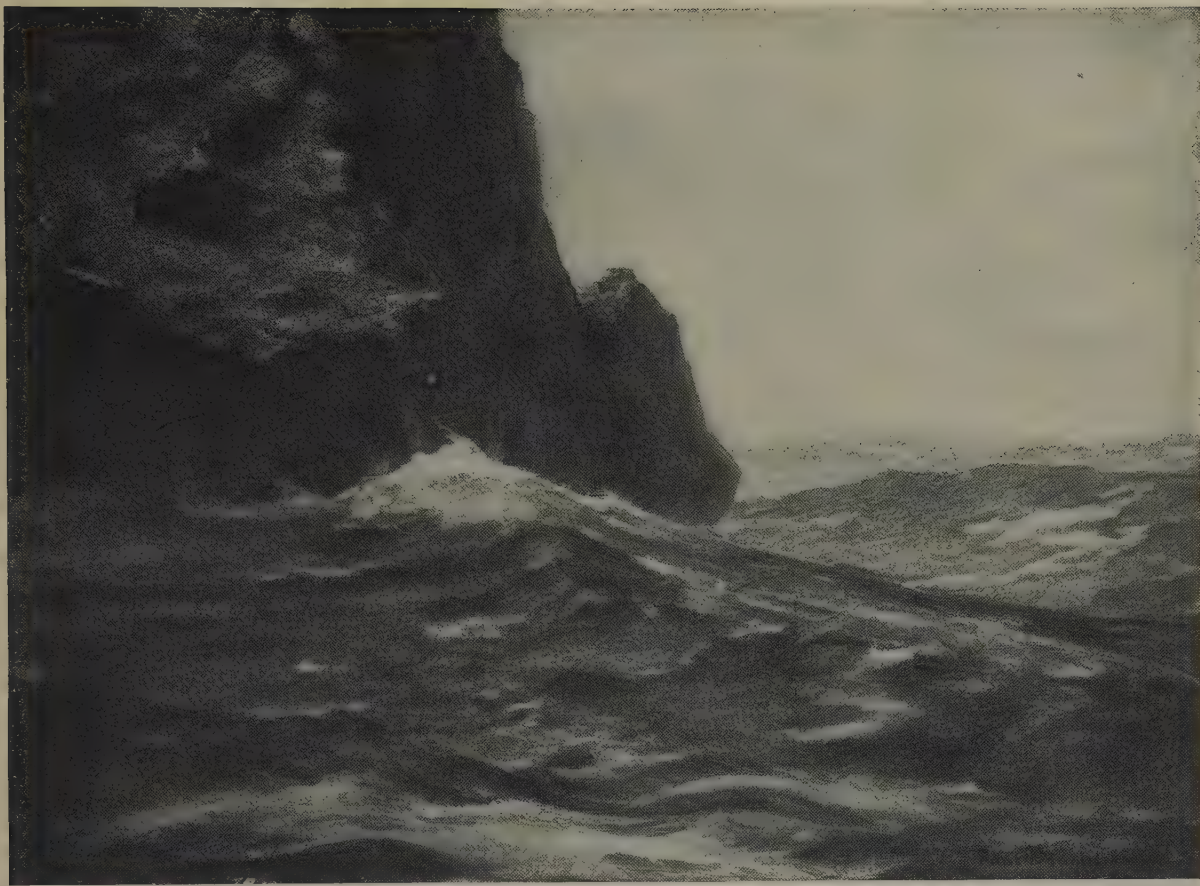


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THOMAS R. PROCTOR PRIZE

"DOROTHY D."

BY WILLIAM T. SMEDLEY



"LAND AND SEA"
BY PAUL DOUGHERTY

National Academy of Design

general effect one of much beauty, it is not near so satisfactory as the dainty little landscape he sends of green woods and nudes thereunder. Louis Loeb's *Miranda* can scarcely come under the head of portraiture, being a study of an attractive woman at her toilet, in the act of arranging her hair. Of rich, mellow tones, drawn with certainty and able in the construction, the work reaches a high standard, being one of his best recent productions.

A large allegorical composition by Hugo Ballin occupies the centre of the wall in the Vanderbilt gallery, and is an excellent piece of craftsmanship that is, however, by no means appealing or moving, and engenders the regret that so much effort was put to so futile a performance, for all being done, the *raison d'être* is not immediately apparent. Of its kind, though, it is able, disclosing academic training of a high order. George DeForest Brush sends another of his *Mother and Child* series, not

even a variation of his familiar theme, and though this is about the last word in serious rendering, we are beginning to wish the artist would give us some novelty. John Lambert, in his *The Tragic Actor*, seen at previous exhibitions, has secured feeling for character and painted well the figure of a man in costume, and Hugh Breckenridge, in his *The Nautilus*, verges dangerously near a cloying sweetness of colour in an otherwise dexterous performance showing a female figure contemplating that which gives the picture its title. There is serious intention and a study of difficult values in Granville Smith's *The Arabian Nights*, wherein is a young girl reading against the light, on a porch, behind her being some tiger lilies, all throwing their shadows towards the spectator. It is delicately thought out, skilful in the painting and makes a note on the walls. Francis Day, in his *The Light of Love*, gives us a modern Madonna among the trees and misses some of the sentiment by a realism that is insistent, but he has in the work excellent painting and serious intention.

In a prominent place is Edwin A. Abbey's *Sylvia*, of Abbeyesque dexterity and clever composition, of craftsmanship in the putting on of the pigment and yet, somehow, in the light of the present time, far from impressive. One seems to feel it a coloured illustration, as it were; it leaves us unmoved while we acknowledge to the full all its many qualities of excellence. It has been done before many times by Mr. Abbey and as well; it seems without inspiration, lacking spontaneity, and as if the man could go on repeating it indefinitely. By this we do not mean to say it is below the Abbey standard by any means, and it is an able rendering of an interesting theme in a literary way; yet, when all is said, it conveys no enthusiasm, engenders no particularly agreeable sensations and altogether fails in any message. It is the art of the Baron Leys, whose pictures we pass in the museums in these days, or if we stop at all, it is largely out of curiosity—not a lively curiosity, either—but rather the listless interest in an endeavour that might be more worthily spent. Though we



Copyright, 1906, by Hugo Ballin
"EUROPA SIBYL"

BY HUGO BALLIN



Copyright, 1906, by F. Luis Mora

"THE PIRATE AND THE PRISONER"
BY F. LUIS MORA



"PORTRAIT OF MY SON"

BY ALBERT STERNER

bow to Mr. Abbey's capacity, profoundly respect his place in art and recall his illustrations with affection, this work leaves us coldly analytical.

There is health in Frederick Freer's *Longshoreman*, uninteresting as the theme is, for it represents only a toiler—it might be a portrait simply of one of the labourers on the docks—and he is doing nothing in particular, yet the painting breathes enthusiasm, with some of the life of the world about us, a contemporaneous interest on the human side, and so we welcome the canvas. Clever in an Abbey way is Marion Powers's *The Bouquet*, which for distinct cleverness is not excelled in the display. A serving maid is standing in a dining-room arranging some flowers. About her is a mass of furniture, plates and bric-a-brac, all put down with rare dexterity and with a good deal of nice feeling for values. If the lady will beware of the danger of being clever, she should go far along the art road. Both Wilhelm Ritschel and Paul King have found inspiration in Dutch themes, the former with some fisherpeople on the beach, the latter with a *Moonrise*, *Katwyck*, both canvases strong and full of vim.

Two marines, curiously enough, are the important pictures of this exhibition and they come from Winslow Homer and Paul Dougherty. The first

needs little introduction to the reader, and the second is by no means a stranger. Mr. Homer's picture is called *The Gulf Stream*, wherein there is a dismantled vessel in which is a negro, while about him the angry sea is filled with sharks and flying-fish. It is a daring performance entirely personal, painted with the certainty of a master—which Mr. Homer is—and the colour is to the last degree original. A picture like it in theme was shown last year, if we mistake not, in the Pennsylvania Academy of Fine Arts. There is not a dull square inch to the canvas. Mr. Dougherty, though a young man, is not without honour in his previous contributions to the Academy of which he is an associate, and he has painted marines from the first,

but this present *envoi* is a great advance on anything he has shown.

The theme is simple enough, being of the sea on a quiet afternoon rolling leisurely in against a jagged promontory, such as one may see along the coast of Maine, where indeed the subject was taken. There is little incident, a few simple facts of nature, the charm of the work lying in its remarkable presentation of sky and water, the former being full of atmosphere, while the latter discloses great profundity and wave action. One simply feels the wetness, the tang of the salt air, the bracing quality of the place. It is veritably the sea and is a perfectly earnest, honest, straightforward effort that has been eminently successful. Its production places Mr. Dougherty immediately in the front rank of American painters, nor do we know of any one who depicts the ocean better.

Charles H. Woodbury and F. K. M. Rehn both send marines, the latter disclosing unusual and unexpected strength with his *A Giant Surge*. Still another marine man represented is Henry Reuter-dahl, better known hitherto as an illustrator, although he has been showing colour work as well. His present contribution is in an illustrative way, though the colour is seriously considered, and the



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"THE COTILLON"

BY H. M. WALCOTT



"THE LOWLANDS OF THE DELAWARE"

BY E. W. REDFIELD

National Academy of Design



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THE LAND OF THE HOPI

BY ALBERT L. GROLL

subject is an incident that happened last summer when the balloonist, Dr. Thomas, passed in his air-ship near a yacht on which Mr. Reuter Dahl was cruising and hailed the boat, asking to be "spoken." This unusual happening the artist depicts with considerable force and in a pictorial manner, making an entertaining composition. There is an animal picture of some oxen, by Matilda Browne, most creditable in every way, with a cow and calf by DeWitt M. Lockman, the last a large canvas of serious import. Emil Carlsen sends one of his large still-life canvases, in which direction he is more able than entertaining.

A large landscape by Edward Redfield, *Lowlands of the Delaware*, shows a stretch of country lightly clad with snow, and it is painted, as is all that Mr. Redfield does, with engaging enthusiasm, apparently direct, with no after treatment. The spectator partakes of the artist's delight and enters into the spirit of the scene. There is no mistaking the truth of nature apparent here, and the painter has given alluring, simple lines of composition that make the work one of the best in the display. A fine sky characterises Albert Groll's *Land of the Hopi Indian*, the delicacy of the blues and the fleecy white clouds being admirably caught, and

there are great refinement, serious drawing and construction in a landscape way to Edward Post-hast's *Summit of the Alps*, a most difficult proposition, by the way, which he has worked out with much skill. Guy C. Wiggins has caught the sentiment of the scene in his *Clouds and Uplands*, brushing in his canvas with much virtuosity and with a certainty of touch full of promise, while Everett L. Warner, in his *Old Houses of Montreuil-sur-Mer*, shows he is no less artistic in the medium of oils than he is in water colour. The older men, Arthur Parton, H. B. Snell, Birge Harrison, Charles Warren Eaton and George H. Bogert, are adequately represented.

It is some time since a winter exhibition has been tried before in New York and this is far and away the best the Academy has yet organised. There is no reason why such a display should not be a success, for it offers the men an opportunity to show work fresh from their summer's outing and, in a way, brings the painters together. With the demise of the Society of American Artists, such a show would, in a measure, take the place of those of that organisation, and it would not be unreasonable to expect a fair measure of public support. At any rate, the trial has been made auspiciously enough to meet the approval of the most exacting, and the results are waited for with much anticipation.



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"MIRANDA"

BY LOUIS LOEB

Arts and Crafts at Chicago

THE EXHIBITION OF ARTS-CRAFTS AT THE ART INSTITUTE OF CHICAGO BY MAUD I. G. OLIVER

THE December activities at the Chicago Art Institute are always of considerable moment, for it is then that the exhibitions of paintings and sculptures by the Society of Western Artists and the collection of artistic handicraft are being held. The present season there have been, besides the two just mentioned, a group of delightful miniatures by Miss Anna Lynch, an impressive display of paintings by Mr. Hermann Dudley Murphy, and an attractive "thumb nail" exhibition by members of the Chicago Society of Artists.

As has been the history of the enterprise from its inception, the fifth annual exhibition of arts-crafts has proved a leading feature of the year. Owing to the unusual stimulus being felt at this time in the East, it was supposed that the Chicago showing would suffer accordingly, but in reality there has been very little perceptible change—in round numbers, a decrease of twenty-four entries, while in quality of work there was an advance in many respects on previous years. Inasmuch as it is a matter of only some two years' standing that the Paris Salon has placed applied arts on an equal footing with that of the fine arts, and that the only other foreign institution of any size presenting exhibitions of the crafts is in Munich, the Art Institute feels some pride in the fact that it has presented these shows annually for the past five years. And to sift down the credit of their importance, and even of their existence, one should refer to the Alumni Association of the department in decorative design. A group of earnest workers, ambitious in their aims, this society conceived the idea of inaugurating a representative collection of applied arts, with which the exhibition management agreed to co-operate, providing that there could be brought together a sufficiently distinguished showing. Miss Bessie Bennett, who has always had the welfare of the crafts very much at heart, and who happened at that time to be the secretary of the association, sent out about fifteen hundred letters, inviting workers all over the country to contribute examples of their work. That this experimental exhibit met with encouraging success is practically affirmed through the continuance of the movement.

The experience of these exhibitions seems yearly to indicate a unity of purpose on the part of the crafters, since each show appears to offer a predominance of work in some particular department. Last

year it was the small things in art metals; this year it was the pottery display. Important examples are presented by the Rookwood, Van Briggles, Grueby and Newcomb works, a large entry of the Robineau porcelains, besides a number of individual exhibitors of noteworthy pottery, being included in the group. Of these, Johanna von Oven, Mrs. Frackelton, showing her invention in "blue and grey," Helen A. Hammill, Mordecai Rosenberg, Mrs. Belle Barnett Vesey, Wm. P. Jervis and members of the Handicraft Guild of Minneapolis should not



NECKLACE IN
CARVED IVORY

BY LEONIDE C.
LAVARON

Arts and Crafts at Chicago

fail of mention. The Markham ware, which is quite a new creation, is seen in some very alluring examples, both as related to form and to charm of glaze. The large pieces of Grueby faience were displayed on a high fireplace effect which formed a very suitable setting for the quiet dignity of these shapes. There was also a case containing other specimens of this same ware, notable among which were the two tobacco jars by Miss Julia H. Bradley. The one in green, Nicotine Design, with conventionalised flowers showing at intervals around the collar, was especially structural in contour. The other was finished in a glaze of dark blue. Besides

the utensils for holding things, the Grueby company sent a representative collection of Mr. Le Boutillier's compositions in quaint, ornamental tiles. Squares of framed panels in the Crow Design and Apple Tree Design make effective spots in the adornment of a wall space; and the tiles in landscape motifs for a fireplace would be interesting accessories to a scheme of interior decoration. It is a marvel how many distinctive processes the Rookwood people operate; included in the sixty-two exhibits shown in the Art Institute alone, there were no less than eight different types of ware, and these did not represent all the styles, by any means. The skill

necessary, and the difficulty in the way of absolutely ideal conditions, for the production of certain of these developments, render a perfect result exceedingly rare and the esthetic direction back of the rendering places it as a high art. For example, a vase in "painted mat," showing Japanese flowers about the neck in naturalistic colours on a dark green ground with a purplish rim above, possesses a charm to delight the eye of the connoisseur. The Van Briggles pottery is exceptionally lovely in its soft, earthen richness of colouring. A notable vase in this ware was glazed in green and brown tones, relieved by a simple leaf design repeated about the form. Newcomb pottery has its own individual attraction. It expresses the same esthetic quality, in relation to the more subtle wares, that a mural decoration shows in the presence of easel pictures. Its glaze is very seductive and the decorative scheme of its design is most satisfying. For particular beauty of form, was observed the triangular shape in dark grey-blue enclosing, by the projected modelling, three blue peacock eyes about the top. Attention was also directed to the stein, Iris Bud, Underglaze, in soft, dark green, deep blue, lighter blue in the flowers and a touch of orange introduced as background. Although their facture is so comparatively new, the Robineau porcelains fully merit the distinction to which they have attained. There



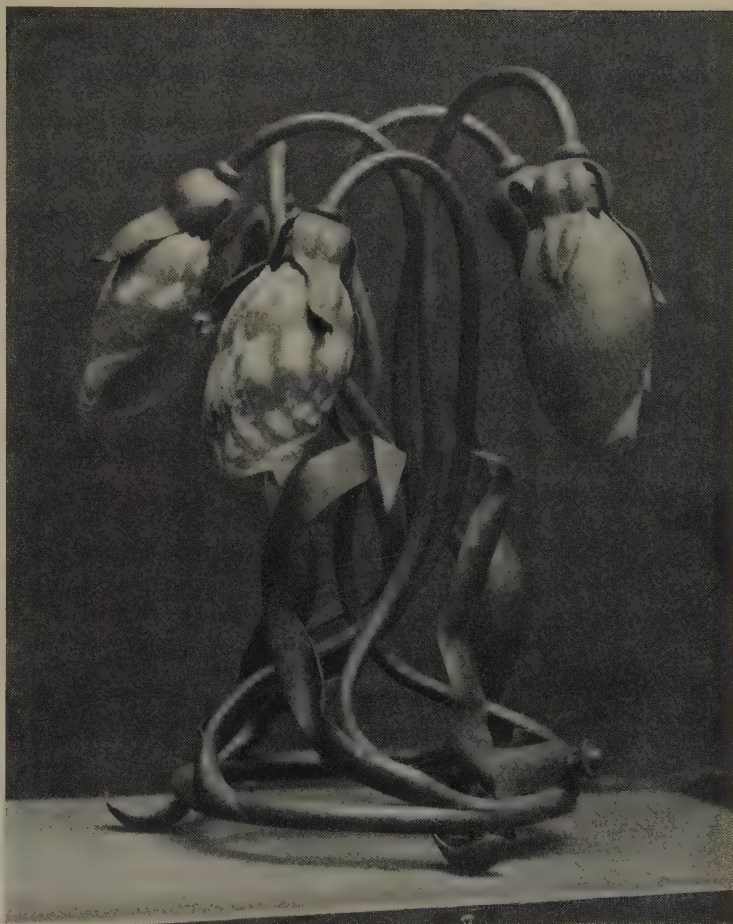
BRASS CANDLESTICKS

BY FRANK HAZENPLUG

Arts and Crafts at Chicago

appears to be no limit to the surprises that the crystalline glazes offer in this ware or to the variety in tone and texture of its mat glazes. A beautiful specimen of crystals was seen in a bowl and stand in a Dragonfly Design, of which the inside of the bowl had been fired in green crystals, thinning out toward the rim over indistinct radial lines of the brown mat dripped from the outside. A vase and stand in Bluish Brown Crystalline Glaze shows exquisite gradations in subtle tones. The Vase and Mushroom Stand in green and ivory colourings and the large example in Mat Brown Glaze, with the ornament outlined in darker shades, are very dignified in contour. Mrs. Robineau is an artist in more ways than one, as could be observed in the fine modelling of a calf in solid composition, essentially sculptural. Nor were the pottery and porcelain inclusive of all that was shown in the line of ceramics. Exhibited under the auspices of the Atlan Club was to be seen a very choice line of overglaze decoration on china.

Claiming second place, perhaps, as to number of entries, was the display in hand-wrought metals. Specimens from the bench of such artists as Mary C. Knight, Horace E. Potter and Wilhemina Stephan, Jane Carson, Mildred Watkins, Bessie Bennett, Leonide C. Lavaron, Margaret Rogers, Frank Hazenplug, Essie H. Myers, Karl N. Leinonen, Carl G. Forssen, Mabel W. Luther, André Koronski, Mrs. Mary J. Coulter and others were to be seen in the collection. Rare workmanship was observed in the hammered and pierced compote or fruit-dish, showing the decoration about the upper flange of the bowl and about the base of the standard, by Miss Knight. The play of lights filtered through the projecting top upon the convex surface of the bowl, and reflected upon the same surface from the foot, was particularly effective. The tea-caddy and tea-scoop in Celtic motif, by Horace Potter and Wilhemina Stephan, were likewise very beautifully exe-



LAMP
"WHISPERING OF THE DEEP"

BY LEONIDE C.
LAVARON

cuted, as was also the brass candlestick, with five branches, by Hazenplug. For elegance of design, attention was called to the silver dish with chalcidony settings on the handles, by the Misses Carson and Watkins, the bronze tea-stand with enamel inlay by Miss Bennett, the syrup-pitcher and tray with maple-pod design by Mr. Potter and Miss Stephan. Among these larger objects in metal work, Miss Leonide C. Lavaron presented a series of lamps in thin bronze hammered and twisted into leaf forms bearing clusters of incandescent lights shaded by natural sea shells. *Whispering of the Deep*, with its reckless swirl of slender leaves, suggestive of the force of moving water, is a characteristic work. Table ware in beautiful examples and tiny metal boxes, rendered with naive touches in different enamels, were greatly appreciated. Every conceivable sort of article was to be seen in the matter of jewellery, from a diminutive scarf-pin to an elaborate necklace. Rings and cuff-buttons seemed to be in the lead. And, when one observes such

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BOWL AND STAND
IN HARD PORCELAIN

BY ADELAIDE
ALSOP-ROBINEAU

excellent structural arrangement as the ring with two garnets on a bar of rectangular construction, by Bessie Bennett, one wonders, if not that we should have more good work, at least that we should continually see so much that is really bad. The ring with diamond setting lent by Miss Kohn, a work of the same artist, was less noticeable but very satisfying in its refined proportions; and particularly charming in the soft colour of its gold, and the one belonging to Miss Coe, a stencil-like ornament cut out of a flat sheet of gold and set with a topaz, was a favourite feature. Miss Lavaron sent two rings in her collection, both of which were exceedingly elaborate—one would say, almost ornate. Quite the acme of good taste was to be observed in some of the cuff-buttons offered. Among these were a set wrought in an exquisite shade of gold, showing small filbert-shaped opals by Miss Myers, a couple of sets by Miss Bennett, one showing a very original treatment with wedge-shaped emeralds for the jewels, and the other, which was composed of gold and jade, displaying different proportions of the rectangle. Of the necklaces exhibited Miss Lavaron presented a rich and varied assortment, six most attractive ornaments. One, showing as a motif an old carved ivory in fragile design, adheres to the spirit of this antique element with delightful grace. White onyx, suspended in the form of a tear-drop and surrounded by a “nouveau” design in floral suggestion, and a clever arrangement of two turquoise stones in a geometric plate, formed the pendants of two other admirable necklaces from

Miss Lavaron's shop. Elizabeth Copeland showed a cross-shaped pendant in silver, with pearls and turquoise mountings; from Mr. Potter's shop came a pendant in silver and sodalite; a silver and enamel necklace was offered by André Koronski; a chain and pendant in silver and amethysts by Ida Conklin, a pendant in silver and jade by Friedman and a cross and chain in gold set with topaz by Bessie Bennett were noteworthy exhibits. Silver, jade and enamel were the materials forming the attractive pin by Edmond B. Rolfe. Silver and blue enamel were utilised in the making of an extremely art-crafty brooch, copper and enamel in rich red having been employed in the combination of a square and a circle for another brooch, by Mabel W. Luther. Dainty little stick pins by Miss Bennett, Florence Willets and Essie Myers were interesting creations. Several workmanlike watch fobs were seen, among them being one in silver with an opal matrix, by Mr. Potter and Miss Stephan, and another by Isadore V. Friedman in silver and turquoise.

Creditable displays also were shown in leather work of various sorts. Miss Grace Fields offered three tooled card cases, the Wilro Shop sent thirty-seven exhibits, chiefly in historic ornament, however; a beautiful table mat in carved leather, with design in cherry decoration, was presented by Blanch McMullen, and a set of three pieces, handbag, purse and card-case, in leather, tooled in leaf and acorn design, was exhibited by Pierre E. Miller. The Swastika Shop offered an assortment

Chicago Arts and Crafts

of dainty articles in admirable designs illuminated on leather. One of these was a card-case made of a mode-coloured leather, on which was executed a green and grey-blue ornament, revealing spaces of orange and tan background. Two dictionary covers, one displaying a stencilled effect of a peacock feather tinted in natural hues, the other, a sage-green leather ornamented in darker green, tan and blue, were particularly effective. In the same case was also noted an atlas cover in delicate, light tan leather, with a set design of rose branches.

From leather objects to bookbinding is but a step. The list was not a long one, but of the bindings presented this year one might say that there was a universal refinement of conception and finish among them. The A. C. McClurg Publishing Company sent a group of selected bindings by Giulio Giannini and Ernest Hertsberg; the Blue Sky Press showed seven examples of fine coverings; Louise Underwood and Florence I. Ward each exhibited excellent specimens of their craft. The

most striking book of the collection was executed by Ellen Gates Starr. This was a Kelmscott edition, "Syr Ysambrace." Its cover was of Japanese brocade embroidered in a device embodying a crown of thorns, a cross and a white dove. Three roses were employed in the wrought silver design which decorated each of the corners.

Miss Margaret E. Haydock, of Baltimore, presented a series of Christmas cards in colours which were delightfully quaint and charming. Among several book-plates offered by Lawrence Kennedy, that executed for Mary Bird seemed especially noteworthy. It was rendered in a panel shape and consisted of a conventionalised rose and leaves surmounting a long stem and encircled by the "Ex Libris" motto and the owner's name in red lettering. This plate was designed for a musician, so at the end of the stem appears a staff upon which musical symbols are printed.

A few examples of good, sane work in textiles were shown. There was a sampler, a number of bedspreads, table-covers, a stencilled hanging on hand-made linen by Margaret Grafflin, table-runners in a tree design, very much conventionalised, like a child's Noah's Ark effect, by Bertha L. Isles, a quilt ornamented by a flock of geese by Laura Mattoon and numerous seductive fabrics from the Berea College, and from the Abnakee rug-weavers of Pequaket.

Mr. Hermann Dudley Murphy supplemented his notable exhibition of pictures, which was current at the same time as the art-craft show, with a small display of frames in the latter collection. Other exhibitors of hand-carved frames were Zulma Steele and Edna M. Walker.



TEA-STAND, BRONZE AND ENAMEL

BY MISS BESSIE BENNETT

Some Recent Steinway Pianos

SOME RECENT STEINWAY PIANOS

THE commanding position of the Steinway piano as a musical instrument, which might be called a commonplace of public knowledge, finds a fitting correspondence in the authentic care which these makers bestow upon the cases. Considered as a piece of furniture the piano is quite apt to dominate the appearance of a room, so that on artistic grounds the aspect of the instrument assumes great importance. The limitations of the problem make a type inevitable, and historically the change in type has been largely influenced by various structural advances, such as the spread of the keyboard from the five and one-half octaves of the harpsichord to the seven and one-third octaves of to-day. Even in the most simple developments of the type of case, a pleasing management of curve and line and mass entails the penalty of artistic inferiority on all makers who care to neglect these considerations. But when time and effort are available for the treatment of the case as

an art product, the opportunities offered for application of skill, taste and sound art training and judgment are nearly without limit.

In this respect the piano becomes a work of artistic importance, and herein the Steinway makers have led the way in lavish expenditure of well-directed effort. It is only just to add that the achievement they have won in this department of their work is largely due to the enthusiasm, energy and high equipment of Mr. J. Burr Tiffany, to whose artistic craftsmanship and knowledge they owe the production of such beautiful examples as are here shown in illustration.

Decorations in the Watteau manner are appropriately painted upon the top and rim of the Louis XV case shown on this page. This piano is heavily carved. The entire case is gilded in gold-leaf. In the same period of ornament the instrument shown on the page opposite displays a facile use of the carved cartouche appearing above each of the three carved legs. The cartouche is in solid gold-leaf and sepia tones, and all the carved portions are gilded



LOUIS XV PIANO
WITH WATTEAU DECORATIONS

BY STEINWAY AND SONS



LOUIS XVI GRAND PIANO
MAHOGANY WITH CROTCH VENEER
BY STEINWAY AND SONS



LOUIS XV PIANO
NILE-GREEN CASE
BY STEINWAY AND SONS

in gold-powder. The remainder of the case is stained in Nile-green, upon which have been painted allegorical subjects. In the severer taste of the Louis XVI period a dignified instrument has been made of specially selected mahogany. This has a raised panel of crotch veneer about the case. The ornamentation is gilded with gold-powder of low tone. Another splendid example in this style has been made in dark red mahogany without other ornamentation than the solid carving. French walnut, with inlaid satinwood lines, has been used effectively for the upright form in a Sheraton design. An Adams grand is also on view at Steinway Hall of specially selected prima vera antiqued with borders of delicate sage-green and painted decorations in pure Adams style, and, between bands of old ivory, a band of tulip wood. Equally interesting is an instrument in English colonial style, made after the design of harpsichords of the year 1800, or thereabouts. It is inlaid with satinwood lines with old ivory keys, name-plate and key slip.

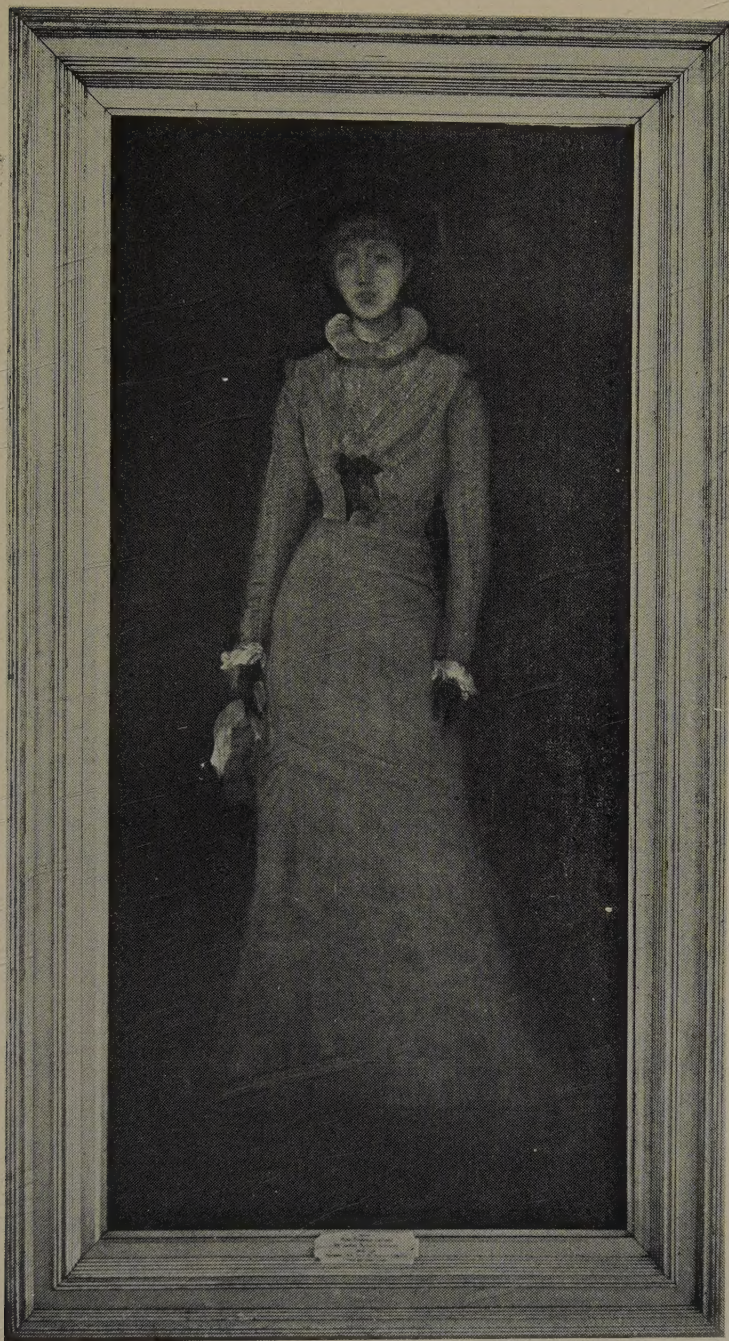
MUSEUM NOTES

THE portrait by Whistler, reproduced on the page opposite, is to be seen at the Museum of the Brooklyn Institute of Arts and Sciences. It was purchased partly with funds obtained from the Museum Collection Fund of 1906; partly from the Loeser and Hearn funds and with assistance from nine private contributors. The size of the canvas is 74½ by 35 inches. The figure is in a grey gown seen against a dark background. It was for Mr. F. R. Leyland, the father of the subject, that Whistler designed and decorated the famous "peacock room" in 1876-1877. Whistler made an etching in dry point of the same young lady in 1873, in which she is shown in early girlhood and holding a hoop in her hand. He also painted portraits of her father, her mother and her two sisters. After the death of Mr. Leyland in 1892 the portrait became the property of Florence Leyland, who had married Mr. Val Prinsep, the painter and Royal Academician. After the death of her husband in 1905, the picture passed into the possession of Messrs. Obach and Company, of London, of whom it was obtained in April last by Mr. A. Augustus Healy, president of the Museum. The portrait makes an interesting exemplification of Whistler's contention that the figure should not stand out from the frame, nor in its plane, but should recede behind to a distance equal to the distance at which the painter had viewed his model.

In speaking of the frame, too, it is to be noted that this is the original frame designed by Whistler for the painting, a detail of his work on which he habitually bestowed conscientious care. The subject of the portrait was also the original *Blue Girl*, or *Baby Leyland*, a full-length three times attempted, and once completed by the artist. This picture was cut up by Whistler, but several studies for it have been preserved. Its destruction is supposed to have been one of the results of the artist's famous quarrel with Mr. Leyland, one feature of which was immortalised by a supposed or real resemblance between Mr. Leyland and an angry peacock, who was represented as making an onslaught on a companion fowl on one of the panels of the famous room. As one of the results of this quarrel the Brooklyn portrait, in company with other portraits by Whistler of the Leyland family, was sequestered from observation and subsequently ignored.

In connection with the above, it may not be out of place to remind our New York readers that Frederick Keppel and Company have on view an interesting exhibition of etchings and dry points by Whistler, which closes on February 6.

THE painting by Winslow Homer, *The Gulf Stream* (1899), reproduced on an earlier page in the article on the exhibition of the National Academy, has been purchased by the Metropolitan Museum of Art, New York, out of the income of the Wolfe Fund. The Museum already has two paintings by Homer, *Cannon Rock* and *Searchlight*, *Santiago de Cuba*, both given by Mr. Hearn in 1906. A portrait by Sir Thomas Lawrence, that of the Rev. W. Pennicott, has been secured for the Museum by Mr. Roger E. Fry, in London. Mr. and Mrs. Frederick Scott Wait have added to their gifts of medals eight relating to Washington, the best one being by Scharff, the Vienna medalist. One medal of Franklin, one of Gilbert Stuart and one of John Paul Jones have also been presented by the same donors. The celebrated Gibbs-Channing portrait of Washington by Gilbert Stuart, bought by the late Samuel P. Avery, has been loaned to the Museum and is hung in Gallery 13, next to the Carroll portrait, painted by Stuart in 1803 and presented to the Museum by Mr. H. O. Havemeyer in 1888. The two pictures side by side show interesting changes in details of the artist's practise, that in the method of treating the eyes being especially noticeable. Additions are reported to the collections of Greek terra cottas from Tanagra, Myrina and elsewhere.



PORTRAIT OF MISS FLORENCE LEYLAND
BY JAMES McNEILL WHISTLER
ACQUIRED BY BROOKLYN MUSEUM

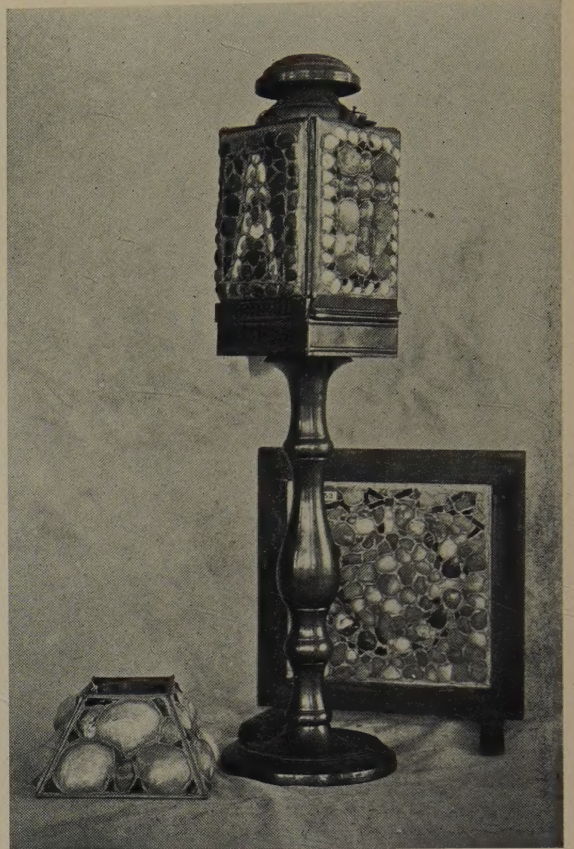
Denver Arts and Crafts

THE ART-CRAFTS SOCIETY OF DENVER BY ALICE M. BEST

THE second annual exhibition of the Art-Crafts Society of Denver was held during the latter part of November. This year's work showed a marked improvement over that of last year, especially in local craftsmanship, there being much more work entered by the club members and of a much higher standard. Two new departments were added, architectural and school work, bringing in, with great success, the addition of an entirely different element. The work entered in both was most creditable, and next year it is planned to make more of a feature of it.

Perhaps the most instructive and most novel part was a working exhibition held on the first two evenings. Representatives in every branch of work brought their tools and apparatus and worked as best they could under such unusual conditions. The working of metals in various forms was shown, also wood-carving, modelling, bookbinding, rug-weaving, stained glass and basketry.

The craft movement has been naturally rather slow in reaching Denver, though the Artists' Club itself is an old and substantial organisation, holding an exhibition every spring which compares very favourably with those of the large Eastern cities. Two years ago the few enthusiastic craftsmen belonging to the Artists' Club undertook to establish a craft department which should have its own officers and executive board, but to remain under the juris-



MARINE MOSAICS

BY COLE BRIGHAM

diction of the older club. Ten people were present at the first meeting, which was held in the attic studio of one of the artists, and in two years of existence the active membership has increased to seventy-five. By next year it is hoped that provision can be made for a permanent exhibition-room and meeting-place for the society.

To gain for good hand-work its proper appreciation in the far West has been a long, hard task, but something has surely been gained now and the results begin to show. Credit is due to some of the society's own members that a much-needed city art commission has been appointed and accomplished



BASKETS

BY MARY W. BOND

Denver Arts and Crafts



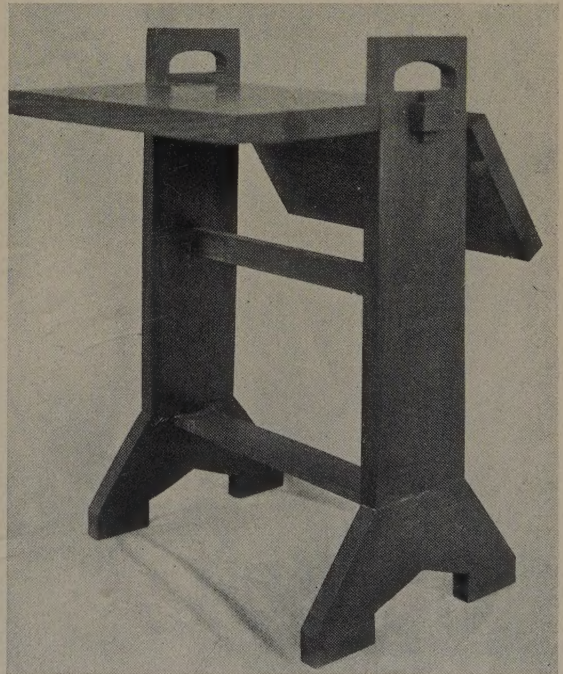
ABNAKEE RUG

BY MARGARET VAN WAGENEN

much toward working out the plan submitted by Mr. C. S. Robinson, the civic artist who visited Denver about a year ago. His chief idea was the remodelling of the city on a practical as well as an artistic basis, and building in the future with thought and attention given to what already exists. With the carrying out of this plan, Denver will soon take rank among the best-built and equipped cities in the country. To the present time its growth has been very rapid and has spread over miles of territory, leaving much unimproved property in the heart of the city; but for the past two summers, with the work of the "Outdoor Art League" in the cultivation of idle land, where the gardening is done by school children, much interest has been aroused and possibilities seen for beautifying the city as a whole.

In the recent exhibition were represented many more branches of craft than before. Naturally, the majority of entries were local, but a large share were sent from all over the country. Among the Denver exhibitors Margaret Van Wagenen gained a great deal of merited praise for her two Abnakee rugs, both of them good in design and carried out in delightful soft colours. Wood-carving and furniture both made good showings. In the latter, Mr. G. W.

Murdock's little folding tea-table and library-table were noticeably good examples. A beautiful collection of bookbindings from England, France and Germany were kindly loaned by the owner who had just received them, and made a welcome addition to the exhibition. In metal, not so much small work was entered as last year, but several larger and more ambitious things. Richard Enter had one of the largest exhibitions of metal work, the most attractive of his pieces being two lanterns entered as "bungalow lanterns," and a large lamp carrying out a pine-tree design. Both the base and shade of the lamp were pine trees silhouetted in copper against stained glass, the colours of which represented a sunset, the whole being distinctly Western in conception and development. Sculpture was contributed by only two artists—Miss Elizabeth Mason, whose *Indian Mother and Child* was a better piece of modelling than the monks which she does with such charming bits of detail; and Miss Caroline Ball, who sent two little figurines, *The Student* and *Bashful Boy*, both fascinating reproductions of childhood. There was a large collection of book-plates, many of them very interesting, especially those done by Miss Leota Woy and C. Valentine Kirby. The jewellery case was, as usual, the most interesting to the greatest number of people. Mabel Wilcox Luther sent some pieces of enamel-



FOLDING TEA-TABLE

BY G. W. MURDOCH

Denver Arts and Crafts



BOOK-PLATE

BY C. VALENTINE
KIRBY

out in shells and bits of glass, several candle-shades and lanterns, an ecclesiastical reading lamp and a variety of decorative panels made quite an exhibit by themselves. Newcomb College, in New Orleans, sent some of the students' work in embroidery, which was a revelation to all lovers of that kind of work. Some interesting stencilling was shown, especially that in which embroidery was combined with it.

Many of our Western craftsmen find inspiration in the work of the Indians, whose influence is, of course, much closer than that of foreign countries. Much work suggestive of theirs is now being done; as, with all attempts at copying, much of it is very poor and reflects discredit on some that is worthy. However, if modern craft-workers could only realise under what disadvantages the savages worked, their pride alone, if nothing else, would force them to raise the standard for their own workmanship. Take, for example, the Indian jewellery. In working this their tools are made of the roughest kind of material, often a discarded wagon rim, and tempered by a method they will communicate to no one.

ling that were very pleasing in colour. André Koronski exhibited brooches and necklaces that were striking and unique. A copper bracelet made by Hostin Nez, a Pueblo Indian, was a splendid example of design and workmanship.

The exhibition of pottery was exceptionally good. From the Van Briggles Pottery in Colorado Springs came an excellent collection of work beautiful in colour and glaze, as their work always is. Several pieces of Mrs. Alsop-Robineau's were exhibited, also Rookwood, Dedham, Wheatley and other makes. Some of the best work in basketry was sent by Mary W. Bond, whose little ferneries made of the undyed sweet grasses of the New England marshes were most attractive.

One of the most interesting exhibits, as well as the most unusual to a far inland part of the country, was that of the marine mosaics sent by W. Cole Brigham. A fire-screen, with a design of blackberries carried



LAMP
VAN BRIGGLE POTTERY

BASE BY MRS. A. G. VAN BRIGGLE
SHADE BY R. FUJIURA